Bicentennial



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1976

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Hot Butter

SLAG • PERCOLATOR • WHEELS • THE MASTERPIECE • TEQUILA • SYNCOPATED CLOCK • MAH-NÁ, MAH-NÁ • SPACE WALK • SKOKIAN • SOUNDS



MUSICOR RECORDS

HOT BUTTER

The world-wide phenomenon of a first release success, scored by the Hot Butter group with "POPCORN," is the result of many and varied factors, bringing into play the extraordinary talent of the individual artists in the group, along with a production staff par excellence and the faith and confidence of Musicor Records in its determination to go all the way with this unique presentation. An idea was born, built around the use of the MOOG SYNTHESIZER, an instrument that revolutionizes the music sound. The "MOOG," in simple language, consists of two short organ-like keyboards and three cabinets with panels that contain knobs and jacks similar to a telephone switchboard, enabling various elements in the synthesizer to be "linked" and "patched."

In the recording of this album, in addition to the synthesizer, the following equipment was also used: ondioline, drums, bass, electric and dry guitars, piano, tambourine, temple blocks, shaker and finger cymbals.

Stan Free is the operator of the MOOG on this album. Mr. Free is an acknowledged expert with this instrument, with vast experience from classical to rock compositions, and he has been featured with many of top orchestras in the country including The Boston Pops Orchestra.

The originality, spark, verve and tempo of all the artists, which includes, of course, the instrumentalists, writers and producers in their combined efforts, deserve the plaudits of you—the listening public—as you become enraptured by their presentation of "HOT BUTTER."

Moog: STAN FREE

Produced by: Richard Talmadge, John Abbott, Dave Mullaney, Steve & Bill Jerome, Danny Jordan

Arranged by: John Abbott and Dave Mullaney

Recorded at: GROOVE SOUND STUDIO, N. Y.

Side One

SLAG SOLUTION
(Babel Son-T. Ranzzano) 2:30

SOUNDS-SIMPLE (Medley)
(T. Macero-J. Abbott) 3:12

PERCOLATOR
(Lew Bedell-Ernie Freeman) 1:58

WHEELS
(N. Petty) 1:55

SKOKIAN
(Musarurgiua) 2:11

Side Two

SPACE WALK
(J. Mullaney-D. Mullaney) 2:51

THE MASTERPIECE
(J. Mouret-P. Parnes) 2:21

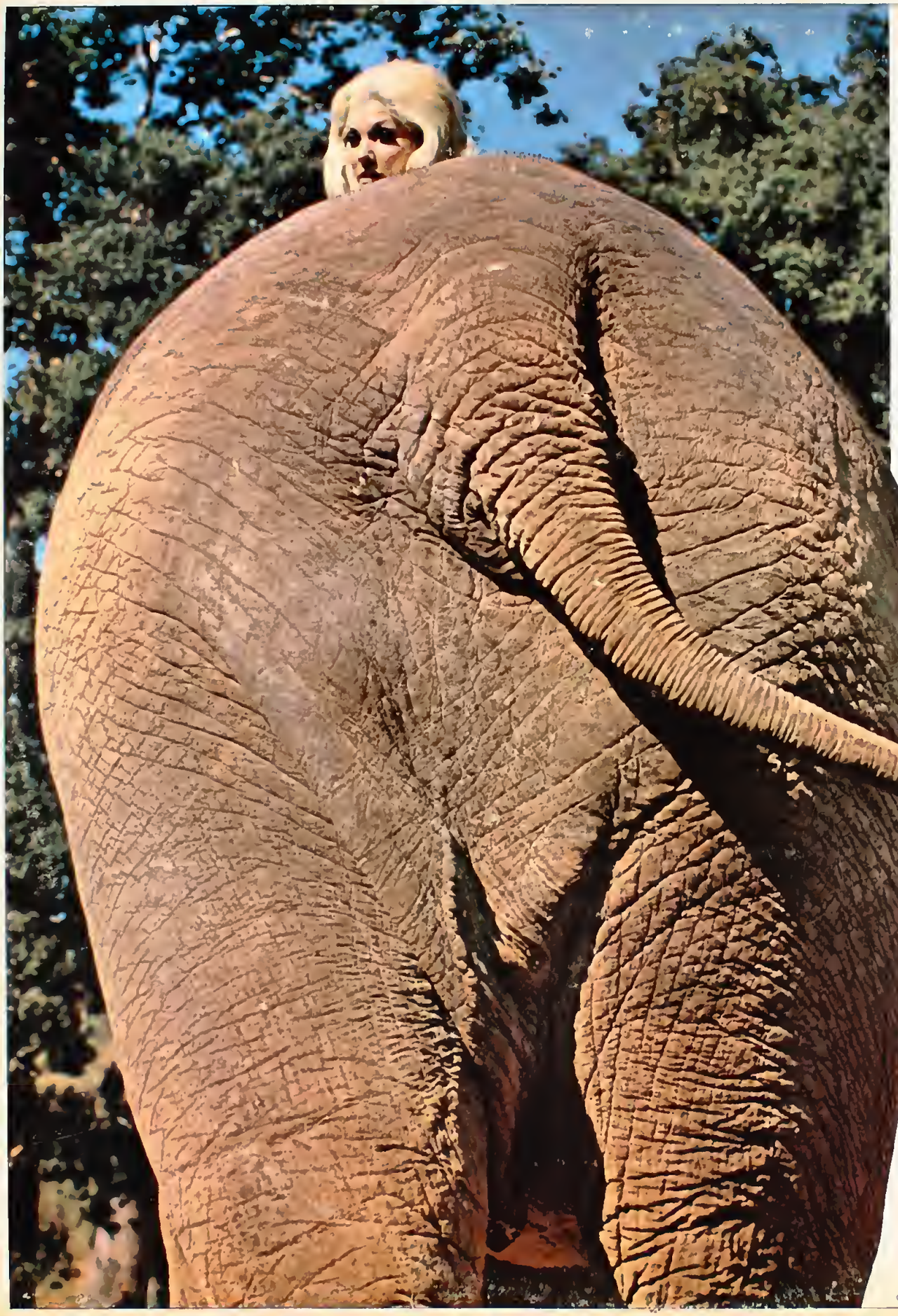
TEQUILA
(Chuck Rio) 1:48

SYNCOPATED CLOCK
(Leroy Anderson) 2:15

MAH-NA, MAH-NA
(Piero Umiliani) 2:33

MUSICOR RECORD CORPORATION, 240 West 55th Street, New York, N. Y. 10019

℗ Musicor Record Corp. 1973



CC
RIDES AGAIN

SIDE ONE

C. C. RIDER (TRADITIONAL – P.D.)

SPINNING WHEEL
(D. C. THOMAS) BLACKWOOD MUSIC INC./MINNIESINGERS PUB. LTD.

HOW ABOUT YOU
(D. RICHAROS, S. SAUNDERS, O. VAN DE PITTE) JOBETE MUSIC

GOOD MORNING STARSHINE
(J. RADO, C. RAGNI, G. MACDERMOT) UNITED ARTISTS MUSIC

WITH A LITTLE HELP FROM MY FRIENDS
(J. LENNON, P. McCARTNEY) MACLEN MUSIC

SIDE TWO

ONE (H. NILSSON) OUNBAR MUSIC

IN THE GHETTO
(S. DAVIS) CLAOYS MUSIC/B "N" B MUSIC

CAN I SEE YOU IN THE MORNING
(O. RICHAROS) JOBETE MUSIC

YOU'VE MADE ME SO VERY HAPPY
(B. COROY JR., F. WILSON, B. HOLLOWAY, P. HOLLOWAY) JOBETE MUSIC
(LOVE THEME FROM ROMEO & JULIET/NINO ROTA/FAMOUS MUSIC)

GET BACK
(J. LENNON, P. McCARTNEY) MACLEN MUSIC

PRODUCER:
DEKE RICHARDS

ARRANGER:
DAVE VAN DE PITTE

ENGINEERS:
MICKEY CROFFORD
JOHN STRONACH

ART DIRECTION:
KEN KIM, DEKE RICHARDS

PHOTOGRAPHY:
KEN KIM

SPECIAL THANX TO:
SHERLIE MATTHEWS
BEN BARRETT,
JANE'S COMMENTS,
AND GOD.

WEED
STEREO
WS801

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SERIES IX
ALBUM 1



Soper Sound

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Lifetimes



Songs by Kevin Clemence

FOR MARLEE —

with Affection,

Kevin Clemence

"FIDDLER ON THE ROOF"

PETRUCCI'S APRIL-JULY, 1988

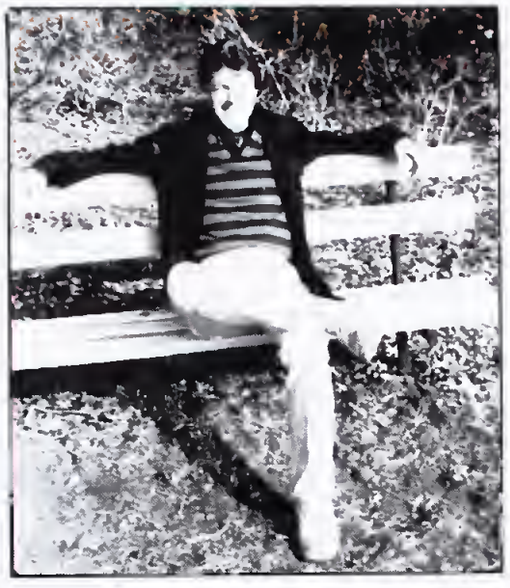
My Friend

Time

Closer to You

Nothing Wrong

Ocean Sunrise



Canada

Wandering

Because of You

You are Here

Lifetimes

This record started with a few songs that I'd written and recorded to play for friends while riding in the car. It's great to drive around with your own stuff on the tape player. Within a year came more songs, more interested people, and some financial help. I recorded the songs in my own modest little studio, the contents of which can fit into two average size suitcases.

Using multitrack equipment, I played all the instruments and sung all the vocals. The result is an eight man band of just me. It's alot of fun to do.

But independant producing is also alot of frustrating work. The reason I chose to engineer and produce this project by myself is so all the proceeds will go directly into programs to help children, and to help cure afflictions which cripple their lives.

Those of you who buy this record should know, you are helping people

This record would never have happened without the help of the **Christian Community Presbyterian Church Mission Council,** who, along with great financial support, also gave their understanding and friendship. "Thanks for making me a living project."

The cover is a painting my mother did some years ago. It's my favorite of all her miniature paintings.

Thanks to my family and friends who continue to inspire me to write and grow, and change.
This is my gift.

Produced by Kevin Clemence and the C.C.P.C. Mission Council. All songs © 1985 Kevin Clemence for Olive/Homestead Music.

Album Jacket layout and design by Tom Jenkins
Disc Mastering by Upstream Recordings

Instruments used in this recording:
Yamaha acoustic 12 string ● Nagoya acoustic 6 string
Hohner Recorders ● ARP 2800 syntheizer

All songs written by Kevin Clemence except *Time* written by Richard Clemence.

Songs recorded at the Homestead studio for

Olive Records

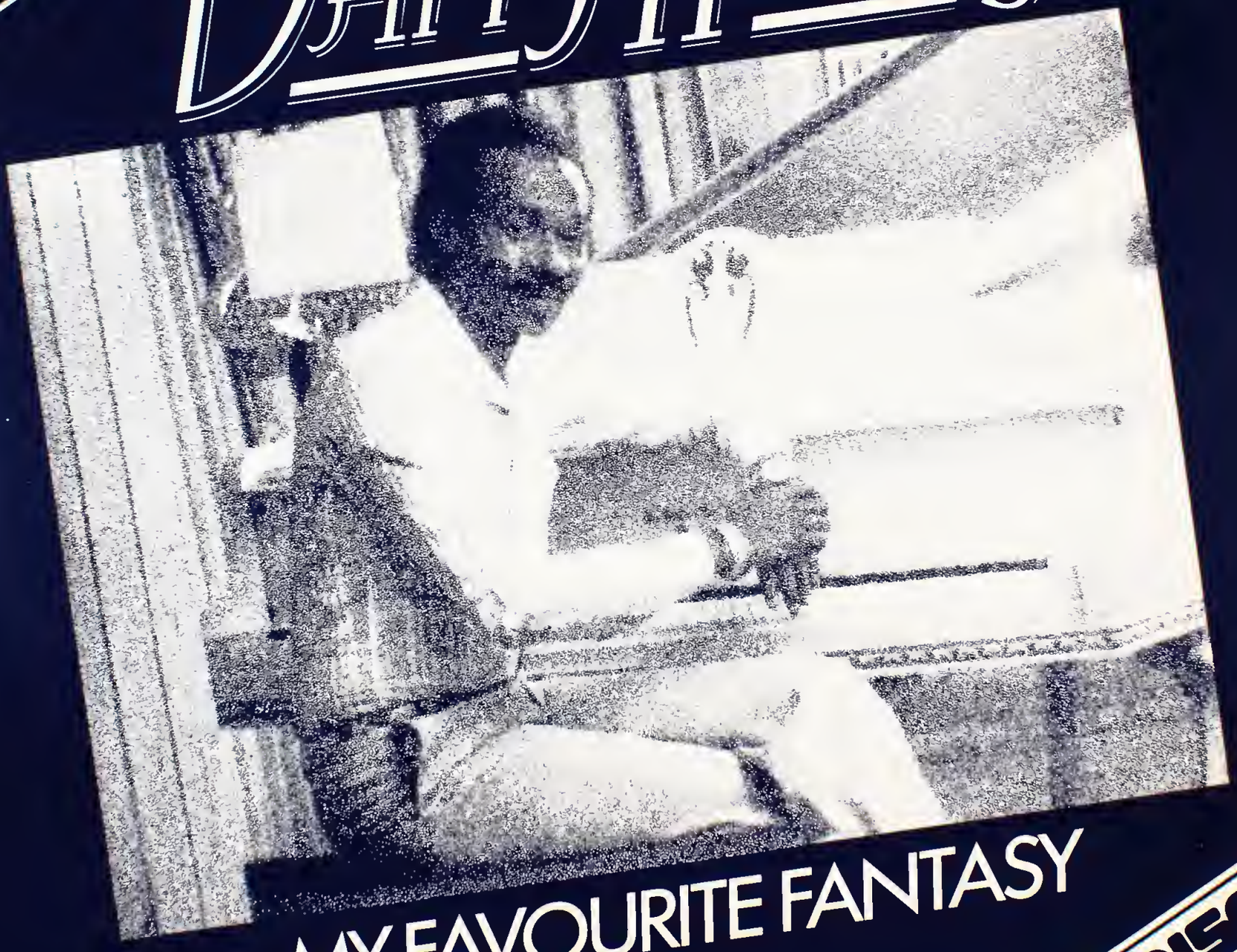
'A' SIDE

MCA DISCO
LIMITED EDITION

Dan McCoy

12 MCA 370

Dan McCoy



MY FAVOURITE FANTASY

MCA DISCO

12"

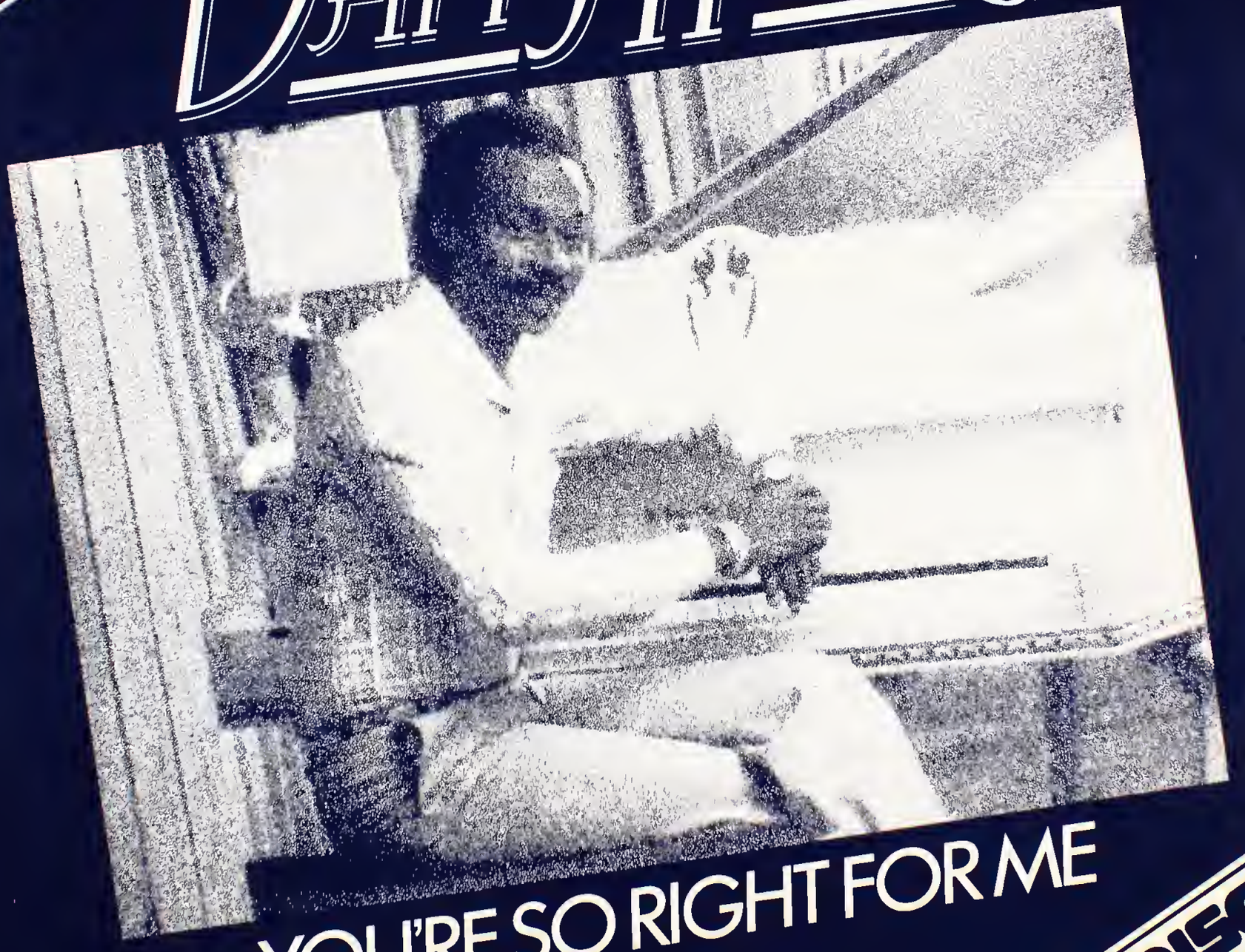
'B' SIDE

MCA DISCO
LIMITED EDITION

Dan McCoy

12 MCA 370

Dan McCoy



YOU'RE SO RIGHT FOR ME

MCA DISCO

12"

ALIVE AND AT BAY



OUTSTANDING RAGTIME & TRADITIONAL JAZZ . . .

The bacchanalian feast of contemporary trad Jazz that has been spewing forth from the coffers of Stomp Off should delight and enhearten even the most disillusioned of archaists. On this label alone we now have incontrovertible proof that the venerable tradition of New Orleans Jazz and related idioms still persists, not only in America but abroad as well.

Jack Sohmer Cadence Magazine

I must say I've observed many record companies come and go over the past fifty years, but I can tell you that Stomp Off Records and the style and jazz you release is the greatest since the revival started back in the forties.

Ed Reynolds Harrison Records

Outstanding artists and technical clarity that rivals the major labels. Your love of the music shows.

David Walker WITF-FM Harrisburg, PA

If all I ever could listen to for the rest of my days were Stomp Off releases, I'd die a happy man.

Bob Brown San Diego, CA

STOMP OFF RECORDS

Distributed by GSR, Inc.
A subsidiary of Sonic Arts Corporation
665 Harrison • San Francisco, CA • 94107

The GOLDEN STATE JAZZ BAND "Alive and at Bay"

STOMP OFF RECORDS

PROGRAM:

SIDE A:

1. **Sugarfoot Strut** (Pierce, H. Myers and Schwab) (A) 4:34
2. **Stardust** (Hoagy Carmichael) (A) 5:29
3. **Once In A While** (William H. Butler) (B) 4:48
4. **You're Driving Me Crazy** (Walter Donaldson) (A) 4:37

19:28

SIDE B:

1. **How Long, How Long Blues** (LeRoy Carr) (B) 5:45
2. **Give Me Your Telephone Number** (J. C. Higginbotham) (verse Ev Farey) (B) 5:23
3. **You Don't Love Me** (Louis Cottrell) (C) 6:13
4. **Get Out of Here** (Sid Ory and Bud Scott) (A) 4:20

21:41

Arrangements of Sugarfoot Strut, You're Driving Me Crazy, Give Me Your Telephone Number by Ev Farey

Recorded live at Bay Records, Alameda, Calif.
Michael Kelly Quan, Engineer
Recorded live at Earthquake McGoon's San Francisco
Overdubbed at Kelly Quan Studios, San Francisco


EV FAREY


MIKE DUFFY


BILL NAPIER


BOB MIELKE


HAL SMITH


CARL LUNSFORD



MUSICIANS:

Everett Farey / trumpet and leader
Bob Mielke / trombone
Bill Napier / clarinet
Carl Lunsford / banjo and guitar
Hal Smith / drums
Mike Duffy / bass, vocal, and occidental shouting

About The Band:

[illegible] trombonist Bill Allred [illegible] Time Jazz Band to rel[illegible] Bill was asked to put to[illegible] a night to play [illegible] nights a week in the [illegible] a 1920's edifice located [illegible] directly across the [illegible] building.

Allred and Ev Farey, who commuted from Marin County, [illegible] away, plus four local musicians made [illegible] original band. Within a few weeks some of the [illegible] members found the weeknight playing incompatible with their daytime work. Hal Smith and Mike Duffy [illegible] the band. Hal migrated south from Portland, Oregon and Mike joined Ev in commuting from the Bay Area.

As is common these days, business on the weeknights couldn't support the payroll, so by March the schedule had been reduced to Friday and Saturday nights. Shortly thereafter Bill Allred left to return to Florida to establish a new club and band in Fort Lauderdale, leaving the band in the hands of the present leader. Bob Mielke, who lives in Berkeley across the bay from San Francisco and works days in Sacramento, joined the band, a move which hardly altered his life style at all, he just stayed at the hotel on working nights!

By the middle of May, the Hotel decided they had had enough of this noble experiment and terminated the band's employment. As a Sacramento band, the last meeting was the Sacramento Jubilee of 1978. Head quarters moved to San Francisco. Clarinetist Dutch Sheik found it impossible to make the trek to S F. Bass player Droops Earnhart was unable to travel because of a responsibility to several dogs which shared his trailer home.

Several outdoor jobs, some of them courtesy of Turk Murphy, had been lined up, Carl Lunsford was added on banjo and Bill Napier just happened to be available at the right time. Thus was formed the Golden State Jazz Band which a year and a half later did the sessions that produced these sides.

Ev Farey

About The Music:

Anyone who listens will be aware that the Golden State Jazz Band differs enormously from Ev Farey's old Bay City Jazz Bands. But there is continuity in Ev's approach, too. He has retained a commitment to the discipline which our friend Bret Runkle admired in the Watters and Bay City groups of the 50's. The concern for form, Bret said, made for a paradoxical freedom from "predictability based on successive cliches," the jamband disease. Runkle wrote that "the discipline of playing from loose charts gave them a secret weapon," the "surprise" of the soloist turned out to romp, but within the framework of the unusual tune or arrangement, things which usually only rehearsing and planning could provide.

Of course those golden days were awhile back. These are different people, a stylistically broader group, using string bass instead of tuba, employing no piano at all, including a trombone player who comes more out of Dickie Wells and J. C. Higginbotham than Turk (or even Ory), and a clarinetist whose lineage includes only oblique references to Dodds or George Lewis. That "discipline" idea applies, but you can't throw six musicians like these together and not have the rules challenged, whatever they are. Farey, the leader, has the job of knowing that, respecting it, even allowing for it, and still guiding the whole thing in the direction he has set. Does it succeed? Well, it has the credentials.

Mike Duffy

I like what I hear – but with reservations. This music sounds best to me when I listen with ears other than just my own. I tend to be picky and over critical when the mood is sober – overindulgent when otherwise.

It is hoped, by all intent and purpose, that this music be taken as a serious effort to display that known as "traditional jazz" in a manner not only placing importance on ensemble performance, but with a healthy regard for interesting personalized improvisation.

It is further hoped that those hearing the music for the first time will be inclined to do so as well as critical, and enjoy the individuality of the musicians involved and the manner in which they have attempted to fit together the many pieces of a curious puzzle.

Therefore, the music herein, being of a friendly and curative temperament and being played somewhat informally by six interested musicians is somewhat like a collection of ink bottles, momentarily inverted on mirrors, hung upside down over a blackhole and then drawn in with great force into the vortex, here sounds being briefly illuminated by a vast distance in time and space. What have I said?!

Bill Napier

We sure could have our differences at times, and sometimes I even wondered why I stuck around. But I did, and I'm glad of it. I think it's because of a feeling that we share the same 'mego' goal: that wonderful coalescing that happens to a New Orleans type band when it starts to soar. It rises like a bird and becomes greater than the sum of its parts. At times like these, it's as if the band and each of its members can do no wrong. There are some great recorded examples of this in trad jazz. For me, one of the most memorable is "Gatemouth" by the New Orleans Wanderers (Mitchell, Dodds, Ory). It seems times seems to me that I live for those moments when this wondrous thing happens – not that we're on a par with those old masters – but the same sense of the group soaring happens. Your horn "plays itself," you become a vehicle, it's not *you* doing this, it's simply happening *through* you.

Along with this goes a reverence for ensemble playing, as opposed to solos. The ensemble is where you get things cooking. Not that the soloists in the GSJB are slouches; witness the incredible esteemed Bill Napier. He's another reason to stay.

Another thing I like is that everyone in this group is devoted to the music; they've all been willing to make sacrifices for it.

We share the idea that the material you play should be as varied as possible and can come from different "walks of life." Everyone in the GSJB understands that jazz is a way of playing music, not a collection of compositions. ("It ain't what you do, it's the way 'hatcha' do it!") If appropriate to our methods and [illegible] and good [illegible] ety in meter and tempo [illegible] Lunsford [illegible] box repertoire is [illegible] have to be just one [illegible]

The quartet's basic [illegible] New Orleans [illegible] GSJB is eclectic [illegible] New Orleans [illegible] early Duke Ellington [illegible] like that.

Finally, this band is not filled [illegible] tators. Of course we [illegible] revered masters [illegible] with his own voice [illegible]

Ev Farey

The Golden State [illegible] recordings [illegible] links. The horn players [illegible] bills. There's always [illegible] going on to grab the listener's [illegible]

The band's forte was [illegible] There's plenty of that here, but there's a new edge to the band on this album as well. There was nothing the band couldn't do when [illegible] made.

I can't adequately express the thrill I [illegible] ing drums for the Golden State Jazz Band. Every once in a lifetime, experience I will never forget. It is that I will always treasure.

Hal Smith

CREDITS:

Cover Art	Wayne Kral
Photographs	Ed Lawless
Technical Production	Trout Audio Labs, York, Pa.
Mastering & Pressing	Sonic Arts Corp. San Francisco, Ca
Back Cover	EPOP Productions
Producer	Bob Erdos
Stomp Off Records	549 Fairview Terrace, York, Pa.

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SMILES & CHUCKLES







OUTSTANDING RAGTIME & TRADITIONAL JAZZ . . .

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Bob Brown San Diego CA

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WALDO'S RAGTIME ORCHESTRA

WALDO'S RAGTIME ORCHESTRA
SMILES AND CHUCKLES

RECOROS
SOS 1007

PROGRAM

SIDE A

1.	**KNOCK OUT DROPS**—A Trombone Jag	2:44
2.	**THE WATERMELON TRUST**—A Slow Drag	3:32
3.	**THAT TEASIN' RAG**	2:41
4.	**ELI GREEN'S CAKEWALK**—(Piano Solo)	2:16
5.	**THAT MYSTERIOUS RAG**	2:20
6.	**ALEXANDER'S RAGTIME BAND**	1:48
7.	**THE BURNING OF ROME**—Descriptive March and Two-Step	3:46
		19:07

SIDE B

1.	**SMILES AND CHUCKLES**	2:23
2.	**LITTLE JACK'S RAG**—(Piano Solo)	3:17
3.	**SALLY TROMBONE**	3:17
4.	**YANKEE BIRD MARCH**	2:35
5.	**ALKALI IKE**—A North Dakota Misunderstanding (Perfect)	2:55
6.	**DILL PICKLES RAG**	2:04
7.	**STOP IT**—Fox Trot	2:08
		18:39

COMPOSERS, ARRANGERS AND PUBLISHING DATES

KNOCK OUT DROPS	F. Henri Klickman	arr. Harry L. Alford	1910
THE WATERMELON TRUST	Harry C. Thompson		1906
THAT TEASIN' RAG	Joe Jordan	arr. Hall La Farge	1909
ELI GREEN'S CAKEWALK	Sadie Koninsky		1898
THAT MYSTERIOUS RAG	Irving Berlin/Ted Snyder	arr. William Shultz	1912
ALEXANDER'S RAGTIME BAND	Irving Berlin	arr. William Shultz	1911
THE BURNING OF ROME	E. T. Paull		1903
SMILES AND CHUCKLES	F. Henri Klickman		1918
LITTLE JACK'S RAG	Arthur Marshall		1976
SALLY TROMBONE	Henry Fillmore		1917
YANKEE BIRD MARCH	Charles L. Johnson	arr. Harry Alford	1910
ALKALI IKE	Albert Perfect	arr. Alford Colby	1915
DILL PICKLES RAG	Charles L. Johnson		1906
STOP IT	George L. Cobb		1920

MUSICIANS

RAY EUBANKS	Trumpet (1st)
ROBERT BIRKHIMER	Trumpet (2nd)
VAUGHN WIESTER	Trombone
JOHN SMARELLI	Violin (1st)
INGRED HABEKOST	Violin (2nd)
JIM SHULL	Viola
ELENOR FOSTER	Cello
BYRON ROOKER	Clarinet
DIANE MC CLOSKEY	Flute and Piccolo
SIDNEY TOWNSEND	Tuba
ROBERT BREITHAUPT	Drums and Percussion
TERRY WALDO	Piano and Leader



TERRY WALDO

OTHER RECORDINGS

TERRY WALDO, Sounds of Ragtime and Vaudeville, Fat Cat's Jazz FCJ 151

TERRY WALDO, Snookoms Rag, Dirty Shame DSR 2002

TERRY WALDO & SUSAN LAMARCHE, Jazz Babies, Dirty Shame DSR 1240

TERRY WALDO, Wizard of the Keyboard, Stomp Off SOS 1002

WALDO'S GUTBUCKET SYNCOPATORS, VOL. 1 GHB 55

WALDO'S GUTBUCKET SYNCOPATORS, Jazz In The Afternoon, Blackbird C 12009

WALDO'S GUTBUCKET SYNCOPATORS, Ohio Theater Concert, Blackbird C 6002

WALDO'S GUTBUCKET SYNCOPATORS, Harlem Style Hot Jazz Dirty Shame DSR 2003

WALDO'S GUTBUCKET SYNCOPATORS, Feelin' Devilish, Stomp Off SOS 1001

CREDITS

Cover Art	**Wayne Kral**
Back Cover Photo	**Brian Kanof**
Recording Date	**October 29, 1980**
Recording Studios	**Mus-I-Cal, Columbus, Oh.**
Recording Engineer	**Robin Gulcher**
Technical Production	**Trout Audio Labs, York, Pa.**
Mastering & Pressing	**Sonic Arts Corp., San Francisco, Ca.**
Producer	**Terry Waldo**
Executive Producer	**Bob Erdos, York, Pa.**
Stomp Off Records	**549 Fairview Terrace, York, Pa. 17403**

NOTES BY *TERRY WALDO*

It has long been my contention that, in spite of our current view of ragtime as essentially piano music, it was during its heyday as music of bands and orchestras. In fact, at its inception in 1896, "ragtime" seems to have been a term that applied to all forms of music that had the peculiar syncopation associated with "coloured" people. Ben Harney, who first introduced ragtime commercially, presented it as vocal music and his first instrumental rag, *Cakewalk In The Sky*, was primarily a band favorite.

It would seem logical that so much ragtime came down to us in the form of piano sheet music for the simple reason that there were so many pianos. Every civilized home (and uncivilized "house") had one. But people heard the orchestras on records and in the theaters.

Anyone who has ever collected sheet music can tell you that most of the rag tunes when played from the piano scores "as written" seem pale and repetitious. Of course, many of these can be dismissed as thoroughly bad compositions, however, there are a surprising number of them that, we now discover, only come to life when played by a band or orchestra. It turns out that much of the musical energy comes only from the full arrangements. Counter melodies and novel percussive effects that are central to the character of the music are just not present in the piano scores. This is to say nothing of the tunes that specifically feature other instruments such as trombone (heard here on *Sally Trombone* and *Knock Out Drops*) or piccolo (as featured on *Yankee Bird March*). An analogy could probably be made to current music, although piano versions are published of most present day popular tunes, they don't begin to suggest the flavor of the recorded or live performances with their use of many instruments and electronic wizardry.

We hoped to do two things with this album. First, to provide some fun. You can't listen to this music without smiling. Second, this album is an attempt to document the somewhat neglected orchestral side of ragtime. These are faithful recreations of professional "stock" orchestrations as published for small orchestras of the size that would have been heard in the theaters during the period from 1896 to 1920.

There are a couple of popular rags in this group such as Irving Berlin's *Alexander's Ragtime Band* and the *Dill Pickles* Rag, but most of these numbers are very rare indeed. This is probably the first reading of many of them since the ragtime era.

All of the selections recorded here could be classified as ragtime with the exception of *The Burning of Rome*, which is a "descriptive march." Incidentally, this piece contains the following program synopsis of its various parts:

Dash of the Charioteers For Position — The Race — Finish of the Race — Parade of the Victors — Evening Song of the Christians — Alarm of Fire — People In Consternation — Second Alarm — People In Panic — Rush Wildly Through the Streets — Fire Raging Fiercely — Crash of Falling Walls

All of these arrangements were played pretty much note for note from the scores. However, we did insert piano solo choruses where appropriate and on these I was able to improvise a bit in the ragtime tradition. We also included two piano solos: *Eli Green's Cakewalk* by Sadie Koninsky and *Little Jack's Rag* by Arthur Marshall. This is the first recording of the Marshall piece which his daughter, Mildred Steward, graciously supplied for publication in my book, *This Is Ragtime* (Hawthorn, 1976). It is a good piano rag which combines the classicism of Marshall's partner, Scott Joplin, with a "down home" folksiness that is not found in the work of any of the other rag composers.

A special word of thanks to the people who made this album possible. First of all, Ray Eubanks who played 1st trumpet and also collected the other musicians for this recording largely from his Jazz Arts Group from Capital University and the Columbus Symphony Orchestra. All of these excellent players had the perfect balance of classical and jazz musicianship to be able to read these arrangements idiomatically and make them "swing." Also thanks to Frank Powers who kindly gave us the use of his vast collection of arrangements. And finally, Bob Erdos, for providing the financial support and boundless enthusiasm which got this project off the ground.

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An
Old Viennese

Schrammel Concert



An Old Viennese Schrammel Concert

sonicarts™ laboratory series 17

VIENNA — SCHRAMMELMUSIK

Isn't it curious, how a name conjures an image . . . and how we associate cities of the world with some sort of character? There then remains the question whether the inhabitants shaped the character, or whether, perhaps the City weaved her magical influence upon its inhabitants!

Certainly the mere mention of "VIENNA" — "WIEN" immediately conjures up an aura of romance. It was fashionable at the Court as well as with the Noble Houses of the Empire, to support and dwell in the Arts. This attitude was greatly enhanced by the reigning Habsburg Emperors of the Austro-Hungarian Empire. The romance of living in a never-never land type of dream country, created an aura of encouragement for the Arts, and attracted Artists of all kinds. The competitiveness of musicians, and the proliferating exposure of their compositions and musical styles, found the comparatively small City of Vienna with a thriving audience for its' Opera House, Symphony and several smaller Symphonic Halls. Several theaters and Churches offered sacred musical programs and nurtured the growth of Choirs and fostered the development of Chamber Music. Even households that could barely afford it made an effort to teach their children a musical instrument. The favorite and most passionate conversational subject was not the Politics of State, but Music, the performers of Music, the creators of music and their devotees. It was also fashionable for musicians and composers to be dreamers and romanticisers of Love, pining for love, pining for a lover, and reveling in the delicious miseries of the soul, which can only be attributed to being in love, being loved, or having ones' Love unrequited.

Into this fertile 'national character' artists were drawn as moths are attracted to the light of a candle!

The lovely song "Wien, Wien, nur Du allein . . . sollst stets die Stadt meiner Traume sein "-Vienna, Vienna only you, shall forever be the City of my Dreams' . . . is so illustrative of the sentiments of the Viennese. It was this same atmosphere which created and nourished the genius of Mozart, Brahms, Beethoven, . . . as well as Johaan Strauss, who introduced the biggest and most enduring dance craze and most beautifully romantic dance style of them all: The Waltz! The wave of Waltz enthusiasm overwhelmed Europe and brought about a lighthearted abandon and a venturing into the 'popular' music; thus creating a commonly acknowledged bond between the commoner and the aristocrat by truly creating a musical style for every man. It became the "Operette"or Musical Comedy or light Opera. And songs presented on the ballroom floor and in the Opera House became true popular hits, . . . Schlager! Arias from Operettas became the "Schlager" of the week. Music truly became the complete preoccupation of practically everyone in and surrounding Vienna.

This massive explosion of musical fun had an insatiable appetite. Strauss was supplemented by Franz Lehar, Lanner, Fuchs, and many, many others. It was the day of the Strauss orchestra, the Lehar Orchestra, which played to society and for the Habsburg "Hof". The Counterpart to the lavishly arranged and rich sounding orchestras of the Court and the Concert Hall, was found in the Wine-region surrounding Vienna . . . in the suburbs. The district known as Grinzing was famous (and still is) for its cozy establishments where friends, romantic couples . . . and the after-theater crowd going 'slumming' would meet to daydream over a paar Glaserln Heurigen! A deliciously heady new wine.

It was here, that Johann Schrammel and his brother, playing the violin and viola would be joined by Danzer, a clarinetist and Strohmeyer playing the guitar (acoustic — not electric·) would replay the hits of the season for the entertainment of the visitors of the Grinzing Lokal. Eventually the clarinet would be replaced by the accordion, and the guitar by the zither. These, or similar sounding groups, would be called the "Schrammeln" and the peculiar type of music, uniquely arranged and played, would become known as Schrammelmusik. Since this was all prior to the days of the phonograph popular tunes had to be played by 'live jukeboxes' imitating the large orchestras. So popular became this type of music, that major composers wrote songs of and about Vienna specifically for performance by the Schrammels.

"Vienna, Grinzing, Heurigen, "Stimmung"and 'Die Schrammeln" have been and are inseparable! "Wein, Weib und Gesang" (Wine, Woman and Song) as expressed so well in a 'Schlager' (Hit) of the time became the essence of Viennese 'Gemuetlichkeit". It cannot be separated from Schrammelmusik, because it is Schrammelmusik that makes for Gemuetlichkeit.

* * * * * * * *

"Schrammelmusik was alive and well, and did not start to decline until about 1938 when the clouds of war brought an ending of the carefree atmosphere that nurtured the romantic life, gemuetlichkeit and the music which accompanied it. Perhaps the dying breath of this elegant era was typified by the Theme of the Motion Picture "The Third Man" with Joseph Cotton and Orson Wells, who used the Schrammelmusik featuring the Zither . . . in presenting a caricature of a carefree melody in a style of long ago, to highlight and dramatize international intrigue . . ."

But in spite of the passing of years, different modes and mores, the soundings of Schrammelmusik evoke visions of the past . . . Like a tribute to a most lovely Lady, of a time when the heart was young and spirited, when the pulse beat faster and the blood rushed through the veins, when the heady 'Heuriger' and the emotions of romantic love made the head and soul spin, we invite you to share the bittersweet memories of a Romantic Vienna . . . and it really doesn't even matter if you were not even the twinkle in your great-grandparents eyes . . . the music will enchant you and lift you, and caress you, for it has always been said that in the heart of every romantic soul, there dwells a little bit of Vienna!

Leo de Gar Kulka of Sonic Arts was instrumental in encouraging and arranging the recording of this album. Learning that the Schrammeln are an extinct species in today's Vienna, it almost became an obsession with him to preserve and capture the originality of the sound with these fine musicians whose sensitivity, musical experience and knowledge helped to maintain an authenticity of sound and rhythm of these charming musical vignettes.

My most humble thanks go to these splendid gentlemen, who allowed me to encourage their musical outings into the world of Schrammelmusik. Much in the same way that the original Schrammeln originated, Willard Tressel, Don Blackmarr, John Molinari and Roberto Escamilla, all members of San Francisco's Bohemian Club revived this music for a special Viennese Progam for the Clubs Members. The audience's interest and nostalgic enjoyment gave the required impetus to this recording. I thank you for the many hours of rehearsing and recording in our studio, and for the patience in feeling yourselves 'into' the time and music to make this presentation as authentically original as possible. And most of all for the smiles of pleasure, as well as the surpressed tears of nostalgia which you have brought to me . . . and will continue to bring to all those, who will enjoy a brief encounter with true Viennese Gemuetlichkeit: YOUR Schrammelmusik!

L. Kulka

Additional Notes: Lisa Boyll SAC

"MEMORIES OF OLD VIENNA" — EIN SCHRAMMEL KONZERT

Side 1.	Im Kahlenberg Dorfel	3:24	Phillip Fahrbach
	Der Kupferschmidt	1:55	C. Perter
	Zwei Herzen in Drei-Viertel Tackt	2:07	Robert Stolz
	Grossmutterchen	4:21	Gustav Langer
	Wien Bleibt Wien	2:39	Johann Schrammel
	Heute Abend, Komm Ich Zu Dir	2:17	Franz Lehar
Side 2.	Pikanterien	3:50	Franz Lehar
	Erzherzog Albrecht	2:34	Karl Komzak
	Wien, Stadt Meiner Traume	3:02	Rudolf Sieczynski
	Standchen	2:20	Heykins
	Das Furstenkind	3:30	Franz Lehar
	Hab 'Ein Blaues Himmelbett	2:57	Franz Lehar

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Willard Tressel, violinist has concertized extensively in Europe, Asia and Latin America. Among his reviews in Europe the Kurier-Berlin said "Tressel enchanted the public with his performance." He has been a teacher and Performer in Residence at University of California at Davis. He is a graduate of the University of California at Berkeley in Physics where he received an advanced degree and has worked in industrial research. A resident of the Bay Area, he heads his own Investment Counseling firm.

Don Blackmarr, violinist, is presently the Concertmastet of the San Mateo Orchestra. He has also held the Concert Master position for the following musical performing organizations, The Stanford University Symphony, Palo Alto Sinfonietta, The Schola Cantorum of DeAnza College, Cupertino, The Frost String Quartet, and the Bohemian Club Orchestra.

John Molinari, acordionist has devoted most of his life to music and the accordion and is a native of San Francisco. He has toured in many parts of the United States, Canada and Europe as a featured solo artist. His solo accordion recordings have been sent to many parts of the World and span a broad repertoire of instrumental music. They have brought him International recognition from music critics and audiences. The accordion used in this recording has a special musette tuning for a more realistic sound of the Cafe atmosphere.

Roberto F. Escamilla, bassist, started playing the bass violin while a student at Polytechnic High School in San Francisco. His studies in music continued through high school. While attending the University of California he took advantage of the opportunity to play with leading dance orchestras. Half way through medical school he had the opportunity to join the famous Ted Lewis band. He travelled with the band throughout the United States and Europe, during which time the band made many recordings and a movie for Warner Brothers, "Is Everybody Happy". He later returned to medical school and received his medical degree at Harvard. He established his medical practice in San Francisco and continued his interest by membership in the Bohemian Club and Family Club Symphony Orchestras.

TECHNICAL INFORMATION:

The recording of this album was a considerable undertaking, taking well over a year to complete. Although we all wanted to do the album, getting the right feel and atmosphere was not simple, as all of us groped for that air of Gemuetlichkeit" and 'Schmiss' which comes easy in the Grinzing pub, but is difficult to conjure up in the quiet and rather sterile recording studio. Due to the beautiful delicacy of the sound, we decided to use the Stereo Microphone System of AKG (made in Vienna, Austria), Model C-24 in the Sum Difference mode. The group of players positioned themselves closely together in a semicircle, which gave the microphone a well-balanced sound, and afforded the players good eye- and ear contact, thus insuring a fine ensemble sound. The studio is rather large, 40' x 50' with a 20' ceiling, two walls acoustically live, and two semi-dead. Carpeting covers the cement floor.

To capture this purity, we recorded directly to the 2-tracks of the PCM Digital Recorder, and in the process bypassed all limiters, equalizers and amplifiers or reverberation devices, going directly from the microphone into the PCM analog-digital converter.

The assembly of the good takes was accomplished in digital form, and resulting Master Video (rf) signal converted from digital to analog through the PCM directly fed into the cutting amplifier of the Sonic Arts Neumann Cutting System. The sounds you hear between cuts, are the ambient sounds of the studio with 4 to 10 people in it. You might hear the shuffling of feet or the music, even the sharp inhalation of breath by the violinists just before they start to play. Rather than being tempted to fade out, cut out, I felt that these sounds confirm the human warmth and artistry which brings this record to life . . . artistically, authentic, and sonically.

The album was conceived, directed and produced by Leo de Gar Kulka, a native of Bruenn, the capitol of Moravia, a short distance north of Vienna. The Album Cover was conceived by Mrs. Leontine Kulka who chose the 1937 photograph of a "girl friend" of her son. The cover Art was accomplished by EROP Productions of Lafayette, a suburb of San Francisco. The album was mastered and nurtured with a caring hand by Mr. Kulka as a tribute and loving memory his many friends of Vienna in general, and to his aunt, Frau Maria Baesler in particular. May the pleasurable airs of a more gentle and genteel time gladden your heart as well, as a tear of sweet Nostalgia falls into your goblet of wine. The processing and pressing of this record on special high-quality material is designed to be a transparent bearer of these sweet sounds. The record is NOT produced for the mass audience, but only a limited quantity, which is numbered, and made especially for those of you with fine taste, the love for good music in a lighter, more melodious and very romantic vein. To all of you, I lift my glass, and with a moist eye wish you a gentle 'Prost' — Auf Euer Wohl, und einen schoenen Gruss an unser geliebtes Wien!"




Accordia
ALP-102
Accordion Concert
John Molinari
• HUNGARIAN FANTASY
• RUMANIAN RHAPSODY
• DANCE OF THE HOURS
• SEMIRAMIDE
• BACCHANALE (Samson and Delilah)
• POET AND PEASANT OVERTURE
• RHAPSODIE #2 IN C MINOR
• GYPSY AIRS (Zigeunerweisen)
• FINLANDIA

Accordion Concert

Accordia
ALP 102
ACCOROION SOLOS



JOHN MOLINARI

ACCORDION CONCERT represents a rather unique concept in musical presentation. Most of the music heard in this recording is ordinarily played by symphony orchestras. The unusual concept is that it is here performed by one person playing a single unmodified instrument. There are no "super imposed" parts, multiple tracks, nor is there any amplification other than the natural sounds of the accordion. Mr. Molinari has made special solo arrangements of these symphonic selections and presents a concert that is full and rich in sound and harmony. The accordion artistry of John Molinari make the solo rendition of this symphonic music a new and exciting musical experience.

JOHN MOLINARI is a native of San Francisco, California. At the age of four he acquired a little two bass semi-tone accordion and strictly by his talents he was able to pick out familiar melodies to the enjoyment and delight of family and friends. In time this encouraged a desire and interest to pursue the study of music and the accordion. His appreciation of the instrument and dedicated study along with his natural talent brought about the development of a brilliant accordion technique and an extensive solo repertoire.

Mr. Molinari has toured in many parts of the United States, Canada and Europe, bringing the enjoyment of his artistry to many people. His recordings have been sent to many parts of the World and he is universally acknowledged a virtuoso of the accordion.

SIDE ONE

1. **Rumanian Rhapsody**
   5:11 ..... Georges Enesco, arr. J. Molinari
2. **Hungarian Fantasy**
   4:00 ..... Franz Liszt, arr. J. Molinari
3. **Dance of the Hours** (from "La Giaconda")
   3:07 ..... A. Ponchielli, arr. J. Molinari
4. **Rhapsody #2 in C Minor**
   3:23 ..... Pietro Frosini
5. **Bacchanale** (from Samson & Delilah)
   3:21 ..... Saint-Saens, arr. J. Molinari

SIDE TWO

1. **Gypsy Airs** (Zigeunerweisen)
   3:58 ..... Pablo DeSarasate
2. **Finlandia**
   5:20 ..... Jean Sibelius
3. **Poet and Peasant Overture**
   5:25 ..... vonSuppe, arr. J. Molinari
4. **Semiramide Overture**
   3:12 ..... G. Rossini, arr. J. Molinari



107



114



108



109



110



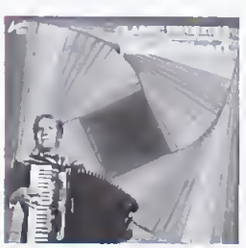
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103



116



105



106



112

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The Midsummer Mozart Festival Orchestra

Conducted by George Cleve

sonicarts laboratory series 23

LIVE! IN CONCERT

VOLUME #2



the JOY of Mozart

Mozart: Concerto for Piano and Orchestra in d minor, K.466, Claude Frank Pianist



The Midsummer Mozart Festival Orchestra Conducted by George Cleve

sonicarts laboratory series 23

LIVE! IN CONCERT VOLUME #2

Side 1

Mozart:
Concerto for Piano and Orchestra in d minor, K. 466
Claude Frank, Pianist

1. Allegro 14:12

Side 2

Mozart:
Concerto for Piano and Orchestra in d minor, K. 466
Claude Frank, Pianist

1. Romance 9:53
2. Rondo: Allegro assai 7:30

Baseball is said to be the "national pastime" of the United States of America. There's another pastime, however, which appears to merit being called "global" — the enjoyment of the music of Wolfgang Amadeus Mozart. If the works of that unrivaled genius were today protected by international copy-right, his estate would surely be richer than the richest oil mogul! What a shame that he isn't here to see how the world loves him!

One of the special charms of a sport like baseball is that it brings together people of virtually every condition and persuasion. At best, they transcend all their differences to root for the team and to follow the familiar routines and moves of the game. Just so with the global pastime of enjoying Mozart. As more and more people have become familiar with Mozart's music, delighting in the vigor and clarity of his expression, reveling in his youthful and vibrant spirit — sharing, too, the awareness of his pain — there has grown an acceptance and an enthusiasm quite as strong as any shown in sports.

Touring performers know that Mozart is sure-fire for programs in every part of the world. Japanese audiences love it. Brazilians love it. They love it in Egypt, South Africa, Wales, everywhere. Nowhere is Mozart more beloved than in the San Francisco area. The Midsummer Mozart Festival has enjoyed notable success simply because there's such a voracious appetite for the pleasures of Mozart's music.

In the mid-'70's, a marathon program was staged in a San Francisco theater to raise money for the Spring Opera Theater. It featured orchestras, chamber groups, choruses, vocal and instrumental soloists, and the music was all Mozart. The house was crowded for the entire marathon, and many people who contributed to the benefit stayed for all or most of the festivities. The music, whether light and airy, or driving and fiery, was avidly devoured by all those hungry, happy people.

It was just that hunger which caught the attention of Wendell Rider, Bob Hubbard, and other musician friends, and emboldened them to undertake the risks of presenting a regular festival of Mozart's music. They invited George Cleve, conductor of the San Jose Symphony, to conduct their programs. From the very first, it was clear that a magical thing was happening.

George Cleve has high standards, and he demands the utmost of the players who work with him. Clearly, though, his approach to Mozart is infectious and engaging, for the members of the Midsummer Mozart orchestra have a remarkable sense of cohesion and pride. It's a rarity for musicians to feel quite so positive about what is, after all, an undertaking in which they must subject their own egos to the controls and demands of a conductor. Our literature is rich with stories of musicians' dislike for the prima donna on the podium. But the Midsummer Mozartians enjoy their work as much (mirabile dictu) as the audience does! Some might construe that as a paean of praise to George Cleve. Well, though he *does* merit praise, I choose to believe that the most important reason is the great pleasure they all take in playing Mozart.

Mozart was 29 years old, and at the peak of his powers, when he composed the d minor Piano Concerto, K. 466, which Claude Frank plays on this album. The years of basking in the adulation of a child prodigy were over, and the composer was doing his best to organize his life as a mature and responsible man.* That he never quite achieved that organization is probably due to the fact that he had never known what it's like to have a "normal" upbringing.

Even for someone with as great a taste for daydreams as Walter Mitty's, it's almost impossible to imagine what it was like to be the young Mozart. Everything happened so soon and so fast! He had mastered several instruments, performed far and wide, and had composed a considerable lot of music, all while still a very young boy. (His precocity went beyond music, by the way. At the age of 7, he proposed marriage to Maria Theresia (Queen of Austria). She turned him down, being also 7 years old.)

Mozart grew and matured, had some stormy love affairs, and went through endless problems with money. He enjoyed gambling, and he often spent like a drunken sailor, leaving himself in difficult circumstances, even when he was bringing in impressive sums of money.

In 1785, the year in which the d-minor concerto, K. 466, was produced, Mozart was living in Vienna with his wife, Constanze. The greatness of his genius was by then the stuff of legend in most major European cities. Franz Josef Haydn, himself to become one of the giants of musical history, spoke to Leopold Mozart, the father of Wolfgang, at a dinner party in that year. He said, "I declare to you before God as a man of honor that your son is the greatest composer that I know, either personally or by reputation; he has taste, and beyond the most consummate knowledge of composition."

The proof of Haydn's encomium is abundantly demonstrated on this album. I've listened to it again and again, following a miniature score, and have found myself shaking my head and blinking at the brilliance of the structure and power of the music. The second movement, especially, has about it a quality of such gratifying, such total expression! And then there's the Rondo! What a marvelous piece of music!

This series of Direct-to-Digital-direct to disc live recordings represents a long-overdue development in the history of recording. There's an undeniable and irresistible quality in live performance that is only rarely achieved in the rarified atmosphere of a studio. There are tremendous risks, of course, involved in live recording. One single flub, and the entire job is ruined. (Frankly, I don't mind hearing an occasional mistake. It's a reassuring thing to know that a concert artist is, after all, human. Our era's preoccupation with utter perfection is sometimes *anti*-human.)

The engineering challenges are considerable. Microphone placement becomes a life-and-death issue. Too, the technicians must cope with the fact that a concert hall is not necessarily an ideal space for recording, especially in the matter of echo-decay and ambiance! Things can come out fuzzy and dim if you aren't careful — and there's no way of doctoring such a recording. Perhaps the most important item of all and an advantage to the integrity of the recording, is Leo Kulka's insistence to mix directly to two-track digital, rather than taking the whole thing into a mixing studio and fuss with levels and equalization afterwards. In direct-to-digital-direct-to-disc what you put in is what comes out.

As you listen to this album, you're as close as any recording can bring you to the actual, magical reality of being there: hearing and seeing the original live performance.

Leo de Gar Kulka has gained a high reputation for his skill as Master Recording Engineer, and has good reason to be proud of the many recordings he's done at his studios. He likes to call himself a "frustrated musician" and as such has a very special feeling towards the music he works with. As a violinist he understands the delicate sound of the strings and the orchestral blend and does not intertere with the Conductor's dynamics. It must have represented a veritable revolution for him to leave behind the console with all those faders, echo-pots, equalizers, and the rest of the mixer's tools and take on the awesome challenge of producing exemplary live recordings! Even though he calls it the "return to basics."

It adds a lot to the appreciation of this type of album to hear the reaction of the audience at the end of the piece. The applause, as you'll hear, is very, very real — and it's tumultuous! If your Walter Mitty tendencies are as strong as mine, you'll probably be tempted to stand and take a bow.

—Scott Beach

GEORGE CLEVE

For the past nine years music director of the San Jose Symphony, Maestro Cleve has frequently been guest conductor of the San Francisco Symphony, San Francisco Spring Opera Theatre, and has conducted many major U.S. symphony orchestras, such as New York, Pittsburgh, Cleveland, Denver, St. Louis and Honolulu. Under his leadership, the San Jose Symphony has grown to become one of the most highly regarded orchestras on the West Coast.

Maestro Cleve's extensive studies with Pierre Monteux, George Szell and Franco Ferrara have imbued him with widely ranging musical sympathies. Equally at home in music ranging from baroque to the contemporary masters, he is best known for his fresh and incisive interpretation of the works of Wolfgang Amadeus Mozart. He has appeared with the Mostly Mozart Festival in New York and six years ago he became co-founder and Music Director of the Bay Area's highly acclaimed Midsummer Mozart Festival.

In the words of the **San Francisco Examiner's** esteemed critic Alexander Fried: "He combines the musical virtues of naturalness, exhilarating pace, melodic warmth and cultured style."

CLAUDE FRANK, Piano



one of the most distinguished Mozart interpreters of our time. That bouquet of critical orchids was handed to Claude Frank following his 1980 appearance with the Berlin Philharmonic. That bouquet from the **Berliner Morgenpost** is but one of a collection Mr. Frank has gathered wherever he has performed. Indeed, to borrow from Oscar Wilde: "As far as the piano is concerned, gaining glowing reviews is his forte."

Mr. Frank's training as a musician began in his native Nuremberg. While he was still quite young, it was clear that he was blessed with outstanding talent and exceptional ability to learn and to grow into a player of the front rank. The young man entered the Conservatoire National de Musique in Paris, and was busily pursuing his studies when the German occupation arrived. He fled Paris on foot, and managed to make his way to safety, finally obtaining passage to the United States.

In New York, Mr. Frank presented himself to the renowned Artur Schnabel, and was accepted as a student. By this time, his determination to fulfill the dream of becoming a concert artist was strong and unswerving. To broaden his musical base, he studied composition and conducting with Boston's legendary Serge Koussevitzky.

Since beginning his concert career, Claude Frank has earned high praise in programs with virtually every great orchestra in the world — the New York Philharmonic, Chicago Symphony, Royal Philharmonic of London, Berlin Philharmonic, Concertgebow of Amsterdam, and many others. His appearance with the Midsummer Mozart Festival Orchestra in the d-minor Piano Concerto on this album brought still more of those critical bouquets, along with the tumultuous response of the audience.

Mr. Frank is now an American citizen. In addition to his heavy performance schedule, he is famous for his master classes at Yale University, the Aspen Music Festival, and at many colleges and universities throughout the country.

The following Sonic Arts Direkt-to-Digital/Direkt-to-Disk recordings of Maestro Cleve and the Midsummer Mozart Festival Orchestra are in our current catalogue.

LS-22	Concerto for Clarinet and Orchestra in A Major, K. 622, Mark Brandenburg, Clarinet. Overture to "Die Zauberflote" K. 620; Aria from "Clemenza di Tito" K. 621, Leslie Richards, Mezzo-Soprano
LS-23	Concerto for Piano and Orchestra in d minor, K. 466, Claude Frank, Piano
LS-24/25	Concerto #1 in Bb for Violin and Orchestra, K. 207, Daniel Kobialka, Violin. Orchestral Selections and Instrumental Ensembles: Divertiments, etc.
LS-40	Concerto #17 in G Major for Piano and Orchestra, K. 453, Lilian Kallir, Piano. Symphony in Eb Major, K. 161a (184/166a)

Credits:

A LEO de GAR KULKA PRODUCTION

Technical Assistant	Kenneth K. Lee, Jr.
Production Coordinator	Lisa Boyll
Recording Crew Assistants	Cheryl Crouse, Jorge Fonseca, Willie Thompson
Music Annotation Notes	Daniel Leeson
Liner Notes	Scott Beach
Orchestra Coordinator	Wendell Rider
Record Pressing	Teldec, West Germany
Executive Producer, Recordist, and Disc Mastering Engineer	Leo de Gar Kulka



SONIC ARTS CORPORATION
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"CONCERTO. The present day repertory of the piano concerto begins with the latest twenty-odd by Mozart, composed between 1784 and 1791 (K. 466 in d minor, K. 467 in C Major, K. 537 in D Major and K. 595 in B flat Major). In these compositions Mozart established the classical form and style of the concerto."

Harvard Dictionary of Music, CONCERTO p. 193

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A NEW LIFE
IN
CHRIST
BY
BOB PORTER



Volume 1

KIP-SLP-1171

A NEW LIFE

A KING'S INN PRODUCTION



in

CHRIST

"ABOUT THE DIRECTOR"

Bob Porter, a former insurance executive and successful businessman, is the founder and director of The King's Inn.

He gave his life to Christ in March, 1964. For 27 years he had lived and thrived on what the world had to offer. Bob became a slave to alcohol at an early age, a habit which dogged him continually throughout his life and brought heartache to his family. He planned to commit suicide, but a Christian barber witnessed to him about his lost condition. Realizing his need, he surrendered his life to Christ. A further surrender came in March, 1970, when God called him to abandon his business and enter the full-time ministry in which he is now engaged. He is in this present position because of the leadership of the Holy Spirit in his life.

"A MINISTER'S COMMENT"

God always has his man, it seems, for every situation. He raises up a voice as it seems from the wilderness of life to proclaim His Word to every segment of lost humanity. So it was when God reached down and chose Bob Porter to be His voice on streets, in bars, in stores, and in the most unlikely places one would expect to hear the Gospel of Jesus Christ.

Bob Porter, his wife, Barbara, and his four children are members of the Calvary Road Baptist Church in Alexandria, Virginia of which I am the Pastor. Bob and his family are not only witnesses for Christ in the market place of life but are great positive influences for Christ in their church. Bob is truly an Evangelist in the street but also a Godly father and husband who leads his family actively in the church. His testimony on this record is only the beginning. I feel strongly that God will use Bob Porter in the years ahead in a mighty way that will surpass our greatest imagination.

Rev. Samuel E. Edwards, Jr.

"The King's Inn"



"A Street Witness For Christ"

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SEA LEVEL



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THE DAY CHRIST RETURNS

AND THE MARK OF THE BEAST

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"Medical staffs must also deal with tear and
hysteria as scores of hospitals report
the sudden and mysterious disappearances of many patients . . .
some right in the middle of an operation!
And every hospital we contacted, reported
babies and small children who vanished from maternity
nurseries and pediatric wards."

"We have invited a panel of guest experts to
join us here in the studio for their
analysis of this catastrophe . . . Mr. Derrints,
if you don't mind we'll begin with you.
As a science fiction writer,
do you view these recent events as something too
fantastic to really have occurred . . . more like
something, perhaps out of one of your books,
for example?"





"I can appreciate your concern
for coming up with a satisfactory natural explanation
for that. I'm sure you scientists can explain
what caused the floods and earthquakes
and things like that, but where in God's
name are all those people?"

"I'm asking the same questions, but I think your
underlying question is, 'Are these happenings supernatural?'
I don't believe so. I don't believe these happenings
are supernatural. God is simply
the collective consciousness of mankind.
Jesus was a prophet-teacher who lived and died 2000
years ago. He was no more divine than you or I,
so to expect Him to return and somehow
take away all the Jesus people
is just a cop-out doctrine."





"We're setting it up so that every person will be
tattooed with an invisible mark—sort of a
walking credit card. I've already had
my number tattooed on my hand and forehead . . .
Soon there will be a TV scanner much like this
one at every check-out counter
The forehead and hand are almost always
exposed and it will be easy for
the computer to read."



"And for those of us who've dismissed God from our thinking,
we wish that our fears about the
missing could be explained.
If not, and this is a supernatural event,
then it's too late for hope."

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and Jesus said...

By ERNEST HOLMES

ERNEST HOLMES

Author of

"SCIENCE OF MIND"

"THIS THING CALLED LIFE"

and many others

AND JESUS SAID

The Sayings of Jesus

THE SAYINGS OF THIS MAN FROM GALILEE AS RELATED BY ERNEST HOLMES REVEAL EVEN A DEEPER FEELING TOWARD THE TRUTH IN THIS MODERN WORLD IN WHICH WE LIVE.

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PICKWICK
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STEREO

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THEME FROM
SUPERMAN
John Williams

PANIC ON PLANET 'K'
Wilford Holcombe

2001
Richard Strauss

MOUNTAIN FUNK
B. George - D. Hunt

SIDE TWO

THEME FROM
STAR WARS
John Williams

LOIS GETS ON DOWN
B. George - D. Hunt

CLOSE ENCOUNTERS
John Williams

METROPOLITAN HEAT
B. George

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HITS FROM THE BIG SCREEN. LET'S GET IT ON!

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AUDIO MIX: DAVE HUNT and KENNY DENTON

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TILL THE WHOLE WORLD KNOWS



Sons of Thunder

ZONDERVAN RECORDINGS

TILL THE WHOLE WORLD KNOWS

Here's what they say--

***from* Dr. Richard C. Halverson**
President, World Vision

"Two words come to mind when I hear the Sons of Thunder. They are integrity and authenticity. They maintain the integrity of the gospel in their thoughtful and faithful communication of its message. They speak out of an authentic, rich personal relationship with Jesus Christ."

from* Tedd Smith, *pianist
The Billy Graham Team

"The Sons of Thunder have given us an album in which religious music is performed in an idiom relating to today's young person. It is a new, different, and exciting approach to religious music; one that will obviously be a trend-setter.

"The material is at once driving, rhythmic, tuneful, pensive, but always beautifully and thoughtfully conceived. Not only is this album a most satisfying musical experience, but it will undoubtedly move the listener and stir him to action, through the sheer spiritual impact of the songs.

"This album expresses the joy of knowing Christ in a vital, living 'now' kind of sound. It is a must, and one I cannot recommend too highly."

ZONDERVAN RECORDINGS
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SIDE ONE

I DON'T KNOW WHY — Hettenhouser **(vocolists, Joon ond Robin)**	SESAC	1:36
I WANT TO BE — Hettenhouser **(soloist, Joan)**	SESAC	3:31
HE AROSE — Godling **(soloist, Donno)**	SESAC	3:11
PEOPLE GET READY — Mayfield **(soloist, Don)**		2:33
I AM PERSUADED (from Romons 8)—Hettenhouser **(soloist, Joan)**	SESAC	3.46

SIDE TWO

HE'S WALKING WITH ME — Woodhoms **(soloist, Robin)**	SESAC	2:47
LIKE THE WIND — Gadling **(soloist, Donno)**	SESAC	1:50
NEW WINE (from John 2) — Kriz **(soloist, Don)**	SESAC	2:14
NEW LIFE NOW TO LIVE — Woodhoms **(soloist, Robin)**	SESAC	3:27
THOSE WHO WAIT ON THE LORD (from Isaioh 40) — Sullivon **(vocolists, Robin ond Joon)**	SESAC	2:57



The Sons of Thunder in Session

Jesus is the most relevont person who ever lived. When He colled the fishermen to be His disciples, He tolked to them obout moking them "fishers of men." When He spoke to the womon ot the well, He spoke to her of "living water," Jesus come to communicote with the men of His time in o woy they could understand, thraugh a language they could comprehend.

Taday, those who would seek to communicate Christ's teachings seldom ottempt to emulote Christ as o teacher. Thus, when Christ's teachings ore proclaimed, they ore often rejected ar misunderstood, becouse His methads of communicatian are largely ignored.

For exomple, much music obaut Christ is quite foreign to the sounds featured an papular radia stations todoy — yet this music is expected to communicote o relevont God. However, the Sons of Thunder believe that if Gad is to be effectively presented through music, He must be communicoted through outhentic modern musicol forms.

The music on this olbum is lorgely originol to the Sons of Thunder. Joan Hettenhouser, the mast prolific composer in the group, plays guitor and sings. She is o juniar at the University of Morylond. Rabin Woodhoms, electric bass ployer ond vocolist, is o junior ot High Paint College in North Corolino. Donna Godling, organist and vacalist, is o groduote of Nurse Carps. Don Williomson, a graduate student in the Internotionol Service School of Americon University, Woshington, D.C., ploys drums ond sings. Bloine Smith, leader of the Sons of Thunder and electric guitorist, is o groduote of Geargetown University, Woshington, D.C., ond is presently ottending the Wesley Theologicol Seminory, Woshington, D. C. Stan Kriz, the seldom seen sound engineer, is o sophomare ot Cornegie-Mellon University in Pittsburgh.

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We hope the full expression of the title will be seen in our lives -- not just as words on an album jacket -- and that our brothers and sisters will see and experience You -- not us.

Because this one is for You, Jesus.

We love You!

Young and Free

L. to R. Paul Wells, Jay Courtney, Mary Elzey, Ed Elzey, Rich Flegle



SIDE ONE

1. [illegible] IN MUSIC
   Lyrics/Music by Mac Davis
   © 1970, [illegible] Songpainter Music, Inc.
2. JESUS IS [illegible] AUTIFUL
   Lyrics/Music [illegible] Elzey
   © 1971, [illegible]
3. SITTING [illegible] ET [illegible]
   Public Do[illegible]
4. LORD, TH[illegible]
   Lyrics/M[illegible] Cieszyk
   © 1971, [illegible]
5. IT'S A [illegible]

SIDE TWO

1. [illegible] NG TO BE [illegible]
   [illegible]ic by Larry M[illegible]
   [illegible]ourMost [illegible]
2. YO[illegible]
   [illegible] Hendricks
   [illegible] Music
3. [illegible]
   [illegible]abel
   [illegible]hrieke
4. [illegible]
   [illegible]alph [illegible]ichael
   [illegible]n Mus[illegible]
5. [illegible]NOW WE [illegible]RE CHRI[illegible]Y OUR LOVE
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THE NEW LIFE

"Therefore, if any man be in Christ, he is a new creature; old things are passed away; behold, all things are become new."

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THE NEW LIFE

THE NEW LIFE

is a group of eight young people from Christ Church of Washington who are dedicated to presenting the good news that Jesus indeed offers new life. As the music of this album suggests, this life is an exciting one.

Because most of THE NEW LIFE's ministry is to the young, their music is young in sound. Whether singing in church or coffeehouse, however, the basic message is the same: Jesus died to give YOU new life. This blend of an old, unchanging message with the medium of contemporary music places this album along side the hundreds of others being produced by young Christians all over the country. PTL!

SIDE 1

TWO HANDS	3:07
SAVE THE SADNESS	5:13
MY SAVIOUR	2:57
IT'S YOUR DAY	2:01
LONG LONG AGO	3:52

SIDE 2

A DAY LIKE TODAY	3:18
GET TOGETHER	4:51
NEW LIFE	3:25
QUIET PLACE	2:48
SHEPHERD OF LOVE	2:57
THE NEW 23rd	2:07

Mark STEREO

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Gerald Lewis Recording Service
Box 3671, Arlington, Va. 22203

VOCALS: Lindo Jeffery, Jackie Fleming, Gene Sedgwick, Keith Jolloy, John Flanders
KEYBOARD: Wayne Brown, Keith Jolloy
GUITAR: John Flanders, Gene Sedgwick
BASS: Paul Campbell
DRUMS: Larry Tomczok
ENGINEER: Bob Shaw
COORDINATOR, DIRECTOR, & GUIDING INFLUENCE: God's precious gift, the Holy Spirit

THE NEW LIFE
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Kensington, Md. 20795

STEREO DR 1001

DEL-RAY RECORDS

TWO SIDES of JON & JODI



STEREO

TWO SIDES

of

JON & JODI



"The Two Sides of Jon and Jodi". This album title only begins to show the two sides of these young entertainers. There's the side with original folk music and the flip side has the modern country sound (nowadays considered pop), all original too! I could talk about the music; but I think you might want to know more about Jon and Jodi, and there is two sides of this duo. Jon and Jodi have been singing together since school days at Caesar Rodney High School. I couldn't begin to count the hours spent in practicing and writing music. From the old saying—"practice makes perfect" comes "The Two Sides of Jon and Jodi". In this freaked out world Jon and Jodi seem almost unreal. For example, neither smokes, drinks, uses drugs or marijuana. They do have one minor vice, they chew gum!

Jon is a very handsome young man. Jodi is a beautiful young lady. Together they blend their voices into a pleasing sound for everyone. I am sure you will enjoy this album! The only thing better would be to see and hear them sing "live" as many people around their home town of Dover, Delaware already have.

Jon and Jodi have another side. After performing on a long Saturday night they volunteered to sing during the 24 hour Radiothon by WKEN for the Heart Fund. You'd never know they had already done two shows and it was three o'clock in the morning. Young people can't be all bad by a long shot when you know young entertainers like Jon and Jodi.

Tom Dutton
General Manager

SIDE ONE

1. Lady Bug
2. You're Not Leaving Me
3. Come Down My Child
4. I'll Still Love You
5. All My Life I'll Live For You
6. When You Are Gone

SIDE TWO

1. Time Wins
2. Ramblin' Soul
3. Just Let Me Be
4. Love With Feeling
5. Pitiful World
6. You Are Mine

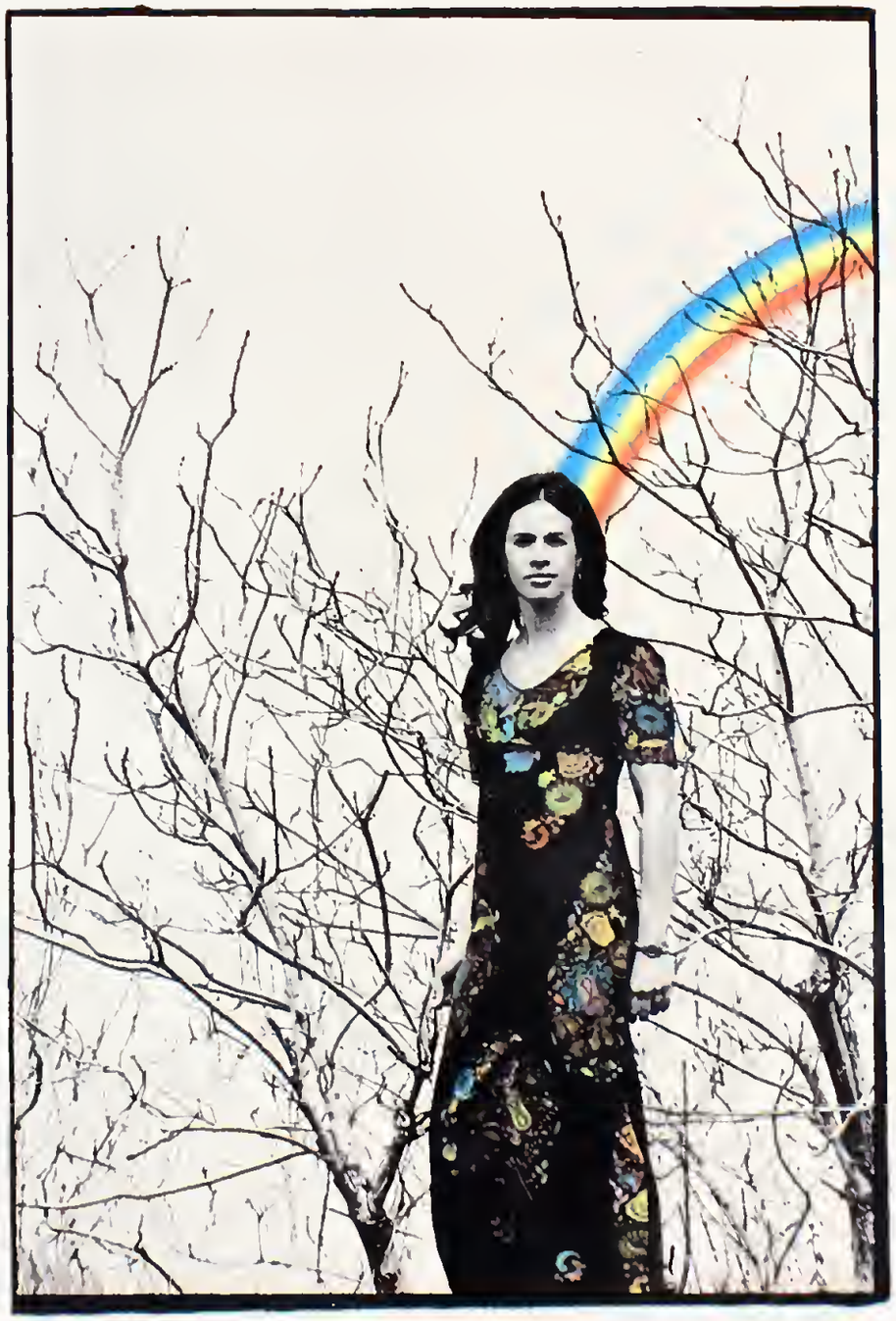
Produced by: Jim Stayton & John Koutoufaris
Recorded at Sigma Sound Studios – Philadelphia, Pa
Engineer: David Moyssiadis
Rhythm Guitar: Jon Gerthwaite & Janice Pippin
Bass: Jack Moore
Drums: Honey Voshell
Steel Guitar: Leonard Reed
Banjo: Paul Prestopino
Resonator: Paul Prestopino
Dobrow: Paul Prestopino
Photography: Gary Emeigh

DEL-RAY RECORDS

Dover, Del. 19901

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Writer: Carole King











Side One

Spaceship Races (3:07)
No Easy Way Down (4:34)
Child Of Mine (3:56)
Goin' Back (3:36)
To Love (3:39)
What Have You Got To Lose (3:56)

Side Two

Eventually (5:02)
Raspberry Jam (4:32)
Can't You Be Real (2:54)
I Can't Hear You No More (2:59)
Sweet Sweetheart (2:47)
Up On The Roof (3:46)

Recorded at Crystal Sound, Los Angeles, March-April, 1970.
Sessions produced by John Fischbach
Engineered by Andrew Berliner
Mixed by Garry Goffin
All songs by Garry Goffin and Carole King
Except lyrics for "Raspberry Jam" and "What Have You Got To Lose" by Toni Stern
Arrangements, Piano, and Vocals by Carole King
Acoustic Guitar by James Taylor
Electric Guitar, Acoustic Guitar, and Conga by Daniel Kortchmar
Fender Bass by Charles Larkey
Drums, Percussion, and Vibes by Joel O'Brien
Organ by Ralph Schuckett
Moog Synthesizer by John Fischbach
Background Vocal on "Goin' Back" by James Taylor
Other Background Vocals by Carole King, Abigale Haness, and Deloras Hall
Cover Photograph by Guy Webster
Liner Photographs by Tom Nauwirth
Layout and Design Rod Dyer/Paul Bruhwiler
All selections are published by Screen Gems-Columbia Music, Inc. (BMI)
James Taylor Courtesy of Warner Bros. Records

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STEREO

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11-19862

AWAKENINGS

MARGERY TEDE Mezzo-Soprano

Songs of Contemporary American Composers



Kirke Mechem | **Ron Mc Farland** | **Jon Sutton**

William Corbett-Jones, PIANO **Lee Velta**, BARITONE **Kronos Quartet**

Text enclosed



STEREO
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11-19862

AWAKENINGS
MARGERY TEDE

Mezzo·Soprano

Songs of Contemporary American Composers

Kirke Mechem · Ron McFarland · Jon Sutton

Mezzo-Soprano Margery Tede made her operatic debut with the San Francisco Opera and has since sung more than 30 roles, including *Fricka*, *Amneris*, *Azucena*, *Judith* (Bluebird's Castle), *Jocasta*, *Lucretia*, *Herodias*, and *Augusta Tabor* among others. Ms. Tede is a frequent guest at the Lake Tahoe Summer Music Festival, where recent highlights include her triumphs as *Susan B. Anthony* in Virgil Thompson's "The Mother of Us All," and as *Mrs. Noah* in the world premiere of Ron McFarland's opera, "Pegasus," both receiving great critical and audience acclaim. She also sang the role of *Countess Carolina* in the West Coast premiere of Henze's "Elegy for Young Lovers," with conductor Christopher Keene.

As a soloist, Ms. Tede has appeared with Seiji Ozawa, the San Francisco Symphony, and has also performed in Mozart's "Grand Mass in C" at the Artpark Summer Music Festival in New York. She has been a guest artist on several occasions with the Marin Symphony as well as the Carmel Bach Festival under the direction of Sandor Salgo.

A graduate of San Francisco State University, Ms. Tede took further studies at the Conservatorio de Madrid, and the Hochschule fur Musik in Berlin as a winner of the International Scholarship given by the National Federation of Music Clubs.

Margery Tede has appeared in operas, concerts and recitals in Europe, Central America, Mexico, Alaska, the South Pacific, and throughout the United States. Her two recent New York recitals were highly praised by the *New York Times*.

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Painting by Lenn Kanenson: "Marinscape"

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SIDE ONE

Ron McFarland: from SONG OF PEGASUS
(Adapted from the poem of Rumer Godden)
(℗1984 by Ron McFarland, de Gar Music, ASCAP)

Arias and Duets:
Little Drops of Water
I Can Remember the World
Noah's Soliloquy
What Is All This Nonsense
How Long, Oh Lord
Oh Lord, Make Me Worthy
My Wife and I

Lee Velta, Baritone
Diane Gee, Flute
Samuel Scott, Cello
Ron McFarland, Piano

Jon Sutton: A CHILD'S GARDEN OF SONGS
Robert Louis Stevenson

My Ship and I
Where Go the Boats
Farewell to the Farm
The Swing
The Lamplighter
Armies in the Fire
Escape at Bedtime

Performed by the KRONOS QUARTET

SIDE TWO

Kirke Mechem: from the work
GOODBYE, FAREWELL and ADIEU
"Three Songs of Parting"

Since There's No Help *(Michael Drayton, 1563-1631)*
Parting, Without Sequel *(John Crowe Ransom, 1888-)*
Let It Be Forgotten *(Sara Teasdale, 1844-1933)*

Performed by Margery Tede

Kirke Mechem: SONATA FOR PIANO, OPUS 26
Dedicated to William Corbett-Jones

Allegro con brio
Lento
Allegro con brio

performed by William Corbett-Jones, piano



Kirke Mechem

Well known as a leading composer of choral and instrumental music, Kirke Mechem became, in 1980, a highly successful operatic composer as well. The San Francisco Opera's premiere of his three-act comedy, *Tartuffe*, drew overflow audiences and rave reviews—"a brilliant jewel," "a glorious home run." By 1986 more than 60 performances of *Tartuffe* made it the most performed American opera written in the 1980s.



Ron McFarland

A founding member of "Composers Inc.," a group of five Bay Area composers dedicated to the performance of new American music, his interest in recent years has been drawn toward opera and musical theater. Before the success of his three-act drama, *The Donner Party* ("fresh and original ... genuine emotional thrust"—*Opera News*, "worthy of Bartok"—*Pacific Sun*), McFarland was known primarily as a composer of songs and instrumental music. Enthusiastic audience response and critical acclaim has been awarded his *Song of Pegasus* also, and more recently, *The Audition*, with text from James Joyce's *Ulysses*.



Jon Sutton

Jon Sutton's accomplishments in art and music include watercolor drawings, hooked tapestries, paintings, furniture design, assemblages (one of which became a record jacket for RCA), two musical comedies, four dance-mimes and other chamber and orchestral works. He has worked as a lithographer, fabric designer, art director, composer and music editor for films and has taught music, fabric design and silk-screen printing on all levels. Mr. Sutton studied at Boston University, Boston Architectural Center, San Francisco State University and the University of Oregon, where he received a bachelor of arts degree. He presently lives in Eugene, OR, with his wife and two children and continues to write music.

AWAKENINGS

Songs of Contemporary
American Composers

Margery Tede, Mezzo-Soprano

Kirke Mechem

Ron McFarland

Jon Sutton

Kronos Quartet

Exciting, innovative programming and high quality of virtuosity have earned the Kronos Quartet the reputation of being one of the most successful performing groups in the United States. Hundreds of concerts in this country and abroad, commissions and recordings prove the popularity and importance of this group. This recording of *A CHILD'S GARDEN OF SONGS* was made after several performances in the Bay Area.

"Dominican College's Department of Music presented one of the most exciting and interest provoking concerts of chamber music heard in Marin. The program was one of the 20th Century composers performed by the fine Kronos Quartet . . . Jon Sutton's musical setting of selected poems from Robert Louis Stevenson's A CHILD'S GARDEN OF VERSES was marvelously sung by mezzo-soprano Margery Tede . . . Miss Tede's remarkably clear enunciation made each word of the poems come across. Both Sutton's music and the writer's words are filled with a warmth and artlessness that does full justice to the innocence of the matter."

Dick Moore, ***Independent Journal***

Lee Velta

Baritone Lee Velta studied at the San Francisco Conservatory of Music and has sung with many West Coast Opera companies including the S.F. Spring Opera, Sacramento Opera, California Coast Opera, Eugene Opera, Oakland Opera, Marin Opera and Pocket Opera, as well as regional companies like Santa Fe, St. Louis, Arizona and the New York Grand Opera. A versatile artist, he has performed numerous premieres as well as concertized with the Opera Orchestra of New York, Concert Opera Association of San Francisco and the Marin Symphony. He was soloist in the 1981 PBS nationally televised *Messiah*.

Mr. Velta has participated in the American Institute of Music Studies program in Graz, Austria. He was a 1980 S.F. MET winner, and 1982 American Opera Auditions winner in New York and in the 1984 Eleanor Steber Musical Foundation Vocal Competition. His critically acclaimed performances span the repertory from oratorio to grand opera, and operetta to musical theater.

"As Noah, Lee Velta's poised, amber baritone topped the singing complement . . ."

Allan Ulrich, ***San Francisco Examiner***

William Corbett-Jones

William Corbett-Jones has been described as "among the most gifted of contemporary pianists," and has concertized in most of the major European and North American capitols. As pianist with the famed Alma Trio, a recitalist, soloist with orchestra, and as a chamber musician with internationally renowned colleagues, he is noted for his enormous repertory that spans the Baroque masters as well as the contemporary giants.

Equally distinguished as a pedagogue, Mr. Corbett-Jones is currently Professor of Music at San Francisco State University, and is increasingly well known and sought after for his Master Classes.

Diane Gee

Flautist Diane Gee, a native of Arizona, received her musical training from Julius Baker in New York and Feliz Skowroneck in Seattle, where she received her Master of Music degree. She has been a member of several orchestras, including the Filarmonica de Caracas in Venezuela and principal of the Collegium Musicum in Seattle. Miss Gee has been chosen to perform in Master Classes given by Jean Pierre Rampal, Julius Baker, James Galway and Alain Marion. She has appeared as a concerto soloist with orchestras in Washington and in recital series in the New York area. Currently she performs as soloist and chamber musician in the San Francisco Bay Area.

Samuel Scott

Samuel Scott, a native of Seattle, studied cello with Laurence Lesser at the Peabody Conservatory in Baltimore. He has performed internationally as a soloist in Taiwan and as a chamber music performer in Antwerp and Spoleto. Mr. Scott has been a member of the San Francisco Opera Orchestra and principal cellist of the Berkeley Symphony and substitutes with the San Francisco Symphony. He has performed at Old First Concerts, Trinity Chamber Concerts, Davies Hall and the Palace of the Legion of Honor. Currently, Mr. Scott teaches at the Community Music Center and performs locally, frequently as a concerto soloist with orchestras in the Bay Area.

Cover Design, Frank Folkmann
Cover Photo, Karl Tede

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THE CLASS MEMBERS

ADVANCED - mark benjamin, bjarn bjarnsson, cliff blackburn, richard bathne, stephen brune, peter blau, debra friedman, ken kastner, lloyd murphy, james sampson, judy sisneros, alan wiltan, juan yepes.

INTERMEDIATE - julie arnold, craig ballen, aarne bielefeldt, starlet carter, paul davidson, michael garnes, alex genigeargis, carl herlafssan, jahn kerns, david lane, edsel mathews, julia price, sue pyron, virginia (lynn) rebmann, larry schailt, abby shearer, chris stanley, robert turkington, mark whitehouse, darrell wilcoxan.

THE HIERARCHY

os in ony orgonisotion, the recording process operotes oround o structured teom. the delegotion of responsibilities is very much o port of the learning process ot the college for recording orts. the mony positions of responsibility ore listed below with o brief description of their oreos of operotion. the order in which they oppeor in no woy reflects their degree of importonce. oll students ot one time or onother will hove hod to ossume eoch of these positions before groduoting.

PRODUCER - the outcome of ony project relies solely on the skill of this person to creotively bring together oll of the myriod foctions present in o recording project.

ENGINEER - the technicion responsible for ensuring thot "the" performonce is recorded os close os possible to the producer's wishes.

SECOND ENGINEER - the engineer's right hond, moking sure thot oll of the signols ore being directed through the oppropriote poths occording to the engineer's requirements.

CUE MIXER - responsible for the sounds thot oppeor in the control room speokers ond the boionce between sounds listened to by the performers weoring heodphones in the studio.

DOCUMENTARIAN - here rests the very important job of writing down o physicol inventory of eoch ond every sound committed to tope. this will include detoils of who did whot, when, why, where, how long, title ond whether the producer wished to keep it.

TAPE OPERATOR - in chorge of operoting ond mointoining oll tope recorders used in the recording sessions.

SET-UP CREW - o recording session's bockbone teom. responsible for the plocement of the ortist's equipment ond hondling of the studio's opporotus.

COVER DESIGN AND ART WORK - no olbum could ever succeed on the merits of its contents olone. the presentotion of the product to the consumer is indeed o lorge deciding foctor in its occeptobility.

DISC MASTERING - the finol creotive step in the choin from concept to end product. we ore indeed fortunote in hoving ot our focilities one of the finest cutting lothes in the world. this mokes the step from tope to disc one of quolity. students from the optionol disc mostering closs undertook the responsibility of this process under the guidonce of our deon mr. leo de gor kulko. the moster locquers were then sent to jomes g. lee processing for ploting ond then these plotes were sent to oword records for pressing.

i would like to thonk my fellow members of the disc mostering closs for their help with this project: -

mork benjomin, bjorn bjornsson, ken kostner, dovid lone, virginio linde, mork whitehouse, olon wilton ond juon yepes.

SIDE ONE

1. FLUTE QUARTET IN D MAJOR, K. 285 BY WOLFGANG MOZART 2.04
   Dulce Musica Chamber Ensemble
   PRODUCER - judy sisneros
2. MI BURRITO 3.53
   Los Medanos Jazz Ensemble
   PRODUCER - cliff blackburn
3. ALEGRIAS 5.41
   Mario Moron
   PRODUCER - mark benjamin
4. WORLD HUNGER COMMERCIAL 0.59
   Summer '84' Intermediate Class
   PRODUCER - cliff blackburn
5. THAT'S LIFE 3.29
   Bamboo
   PRODUCERS - debra friedman, alan wiltan, cliff blackburn
6. MARRIAGE OF THE HEN AND CUCKOO3.24
   Dulce Masica Chamber Ensemble
   PRODUCER - judy sisneros

SIDE TWO

1. LOVE ON HER MIND 4.56
   Target
   PRODUCERS - richard bathne, peter blau
2. EARTHQUAKE NIGHTMARE 8.37
   Fall '84' Intermediate Class
   PRODUCERS - sue pyron, carl herlafssan, craig ballen
3. IS ANYTHING STILL THERE 5.09
   Los Medanos Jazz Ensemble
   PRODUCER - cliff blackburn

THE FALL ALBUM OF '84

ond so ot the end of 1984, the college for recording orts hos indelibly stomped it's mork on yet onother botch of prospective recording industry personnel ond is busily preparing ond shoping further row recruits ready for long, exciting ond successful coreers. this olbum is the result of such shoping ond preparing.

for the first time, due to the quolity of the intermediote music production ond oudio engineering closs projects, the post two productions hove been included os o demonstrotion of the creotivity which con be spowned within the closs. the intermediote projects ore restricted to the portidpotion of only intermediote closs members, with no help from outside sources.

the odvonced semester differs slightly, in thot, oport from projects which ore ossigned by the college, the closs members ore oble to prepore independent production projects for recording. these productions, once opproved by the college, con then utilise the enormous ond voried weolth of tolent reodily ovoilobie ot ony given time in the boy oreo. this con be observed by listening to the obundont cross-section of styles on this olbum.

vorlety is the spice of life, ond olthough due to spoce restrictions these selections ore not the entire fruits of our lobour, they ore representotive. so relox ond enjoy os we dongle our toes in on effort to get our feet wet.

cliff blackburn
STUDENT ALBUM CO-ORDINATOR

SPECIAL THANKS

no project of this nature could succeed without the dedicated assistance of people who care. I have been honoured in this regard with the input of several very special people to whom I now pay deserved homage:

MR. LEO DE GAR KULKA - without whom it would not have been possible.
MS. JAMIE MARANTZ - aiding and abetting.
MR. KENNETH K. LEE JR. - encouragement and interest
MS. SUE PYRON - artwork and enthusiasm.

UNSUNG HEROES ALONG THE WAY: -

david fletcher
bud greer
john altman
fred catero
peter miller
dr. john reible
rick shiner
david tonelli
ed wetteland
paul joulus

COVER CONCEPT AND DESIGN - cliff blackburn
COVER ART - sue pyron
MANUFACTURED BY -
sonic arts corp. san francisco, california, 94107.

COLLEGE FOR RECORDING ARTS
665 Harrison Street • San Francisco, CA 94107 • (415) 781-6306

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STATEMENT OF CERTIFICATION

We, the undersigned, do hereby certify the authenticity of this student album project and the conditions under which the productions were recorded.

The Dean Mr. Leo De Gar Kulka

Mr. John Altmann
Advanced Audio Instructor

Dr. John Reible
Advanced Music Instructor

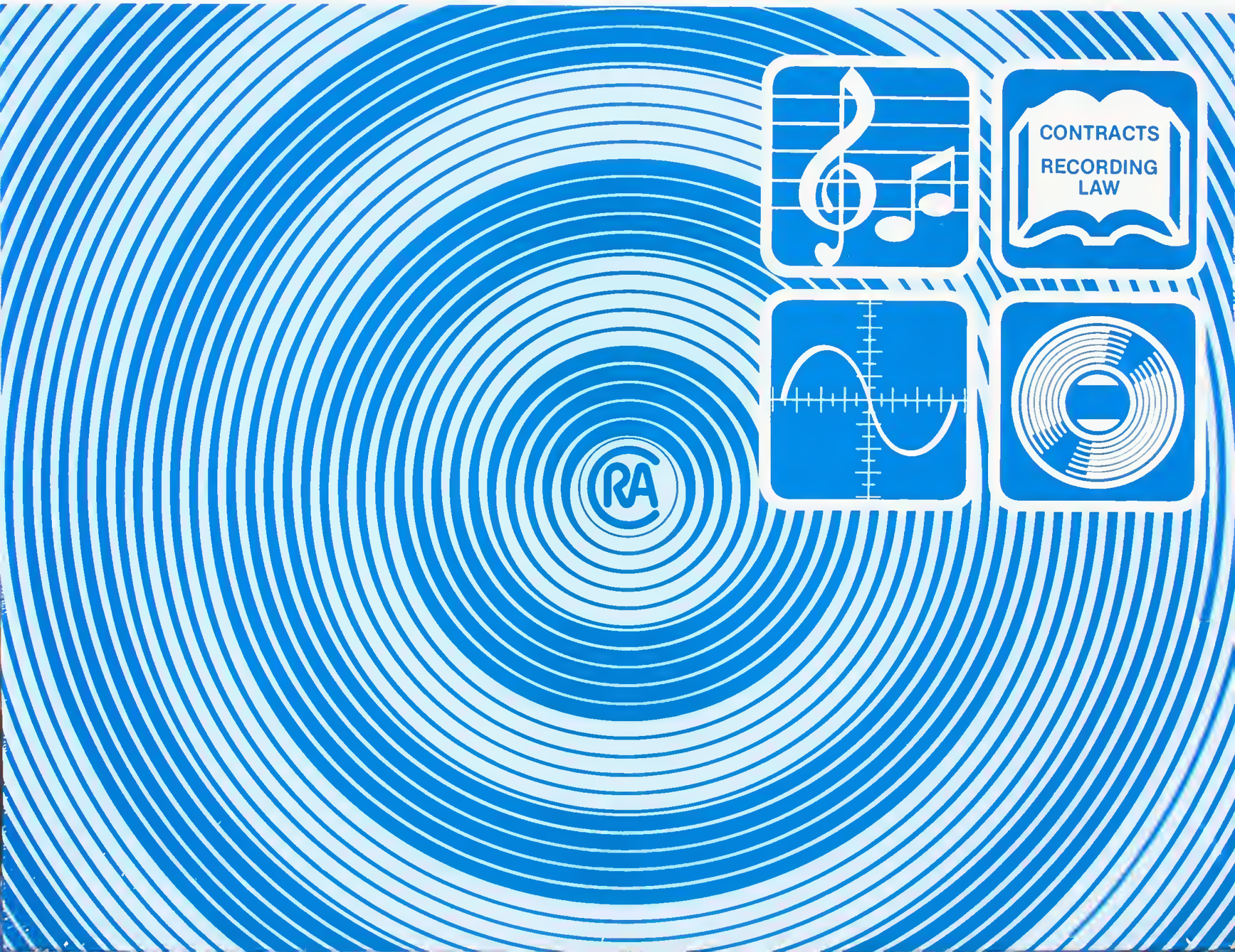
Mr. Fred Catero
Intermediate Audio Instructor

Mr. Ed Wetteland
Intermediate Music Instructor

Jacket Made in Canada

College for Recording Arts

FALL CLASS 1982



Side 1

1. AUTUMN POEM 5:05
   Chinese Ensemble
2. SHALL I SING FOR YOU A SONG 3:52
   Intermediate Class Band
3. WEST END BLUES 2:50
   Berkeley Alumni Jazz Band
4. ALL THE THINGS YOU ARE 3:38
   College of San Mateo Jazz Band
5. CRIED MY LAST TEAR 4:18
   Amanda Hughes

Side 2

1. PTERADACTYL 3:46
   Crossfire
2. PUNK 2:33
   Taikun
3. NOBODY 4:00
   Contrabantiempo
4. SEA JOURNEY 6:15
   College of San Mateo Jazz Band

MEMBERS OF THE FALL 1982 RECORDING WORKSHOP

Mikael Bredenberg
Raymond Chu
Steve Falcon
Dennis Garcia
Francisco Romero Garcia
Jonathan January
Keizo Kabata
Kevin Harris
Michael Keating
Daniel Keil
Seth Lehr
Alvin Leong
Carlos Montes
David Pinion
Franz Rausch
Rafael Sosa
David Wang
Noboru Yamamoto

The Recording Workshop

As we all know, creativity, proficiency and production skills are all-important in the recording studio. Producers are expected to produce a session within a given time period and realistic budget; recording crews are expected to be proficient in every position; and all are expected to contribute creatively in improving the final product.

With this in mind, the College of Recording Arts has required each student to learn every position in a recording crew. Each student session consisted of a maximum of three hours to record basic tracks, overdubs and rough re-mix. An additional hour was allowed for the final re-mix heard on this album.

We hope you will enjoy the selections on this album as much as the students of the Fall 1980 Recording Workshop enjoyed producing them.

Below are the position descriptions and responsibilities in which students were required to demonstrate proficiency prior to successfully completing the workshop requirements.

PRODUCER

As in the "real world" of recording, each student producer was responsible for locating his or her talent, selecting the material to be recorded, completing the recording contract, taking charge of rehearsals, picking the recording crew from his or her classmates, selecting the mode of recording from two-track to sixteen-track and presenting the recording session plan in writing; which included music and audio preparations as well as the legal and business aspects. Once in the recording session, the student producer was totally responsible for control. The audio and music instructors were present only as advisors and to facilitate the post-session critique.

MIXER

The mixer was totally responsible for engineering the session. His duties consisted of getting the sound that the producer wanted, while at the same time making sure that the session was technically correct. His responsibilities also included running the control room crew and overseeing all technical aspects of the recording session. The mixer was, in fact, the chief engineer.

CUE MIXER

The primary duties of the cue mixer were to produce the control room monitor balance that the producer and mixer wanted, as well as getting a separate headphone mix that was pleasing to the musicians and singers.

RECORDIST

Because our sessions were done in many modes of recording, the recordists had to properly align, check-out and operate all types of tape machines, ranging from mono to two-track, multiple two-track, or complex sixteen-track. The recordists were also responsible for the master tapes of their session, including the editing, timing and proper preparation of the paperwork.

SET-UP CREW

Since no recording session can be successful without a good set-up crew, our students were taught to be responsible for lay-out of the studio, selecting the correct microphones (including the C-24 stereo microphone), utilizing the proper microphone techniques, setting up headphones, and generally taking complete charge of the studio under the direction of the mixer. Duties also included "breaking down" the studio and properly storing the equipment.

DISC MASTERING

After the master tapes were completed by the students, the tapes were transferred to the disk mastering room for further processing. The master acetates were cut, then packed and shipped. Labels and slicks were ordered in preparation of the entire album package. The actual processing and pressing of the record was done by James G. Lee Processing and Award Records. Disk mastering was done by Leo de Gar Kulka.

A Special Thanks

The Fall Class of 1982 would like to thank Kenneth Lee, who shared his time and knowledge graciously throughout the production of this album.

Also a special thanks to our dean, Leo de Gar Kulka. Dean Kulka took special time out to cut the master disc for this album.

I would also like to thank my fellow student, Raymond Chu for his help.

We would also like to give a special thanks to the artists who contributed their time and talent for this album.

We would like to thank the C.R.A. staff, and its accomplished leaders in the recording industry. It was they who tried to pass on to us their invaluable knowledge and experiences of the past in order to pave the way for a future generation of recording personnel.

In recognition of the fact that we learned and shared views and ideas in an international classroom we must also thank each other.

DAVID PIÑON
Student Album Coordinator

College for Recording Arts
665 Harrison Street • San Francisco, CA 94107 • (415) 781-6306

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Statement of Certification

We, the audio and music instructors and the Dean of the College for Recording Arts, do certify that all of the productions contained in this album were produced by the students of the audio workshop within the strict time limits required.

Richard J. Moore Ph.D., *Audio Instructor*

John Reible Ph.D., *Music Instructor & Curriculum Coordinator*

Ed Wetteland, *Music Instructor*

Leo de Gar Kulka, *Dean*

SAC 292

MURIEL SINGS PRAISES

*Dedicated to my cousin: Dale Crockett

Dear Brothers and Sisters In Christ:

There is a real testimony in how the Lord called me to this ministry, and has worked in my life to make it all possible. I wish I had the space to write it all down; but can only say that I have grown through this experience, in my Christian walk. I hope as you listen to this music you will feel the love I have for my Lord, and will praise Him with me. I have no desire to entertain you, but to instill in your heart, a desire to walk closer to the Lord.

Yours In Christ,
Muriel B. Gragg

Arranged and Conducted By: NELSON ENNS

Recorded and Mixed At: Solar Tip Recordings
Blue Lake, California

Engineers: Burt Pectol
Solar Tip Recordings

Nelson Enns
Arranger

Cover Designed By: Mrs. Kay Cook

PEACE RECORDINGS
P. O. Box 3276
Eureka, California 95501

SIDE ONE:

1. The Blood Will Never Lose Its Power (CROUCH)
2. Jesus Is Lord (WHEATON)
3. Sweet, Sweet Spirit (AKERS)
4. It Is No Secret (HAMBLIN)
5. Get All Excited (GAITHER)

SIDE TWO:

1. Victory In Jesus (BARTLETT)
2. Take The First Step (HAIRE)
3. Follow Me (STANPHILL)
4. Forever Is A Long, Long Time (WHEATON)
5. What A Day That Will Be (HILL)

All Songs Used And Arrangements Made By Permission Of Publishers

College for Recording Arts



RECORDING WORKSHOP

SUMMER 1980

RECORDING WORKSHOP – SUMMER 1980

We would like to thank the following musicians for their contribution to this album:

Jynx
Oreo
Rags
Moxie
Shout
Sneezer
Cartunes
Extremes
Hysteria
Portrait
Chameleon
Prescence
H.P. Riot
Jim Martin
Eric Martin
Pure Honey
Pete Nixon
Viva Brazil
Barry Craig
Netherworld
Keith Nichols
Bonny Shenkin
Eye Protection
Hearts on Fire
Willie Thompson
Richard Valenzon
Darol Anger and Friends
Richie Scarback Project
UC Berkeley Alumni Jazz Band
Albert Alegado and Brian Thomas
Charlene Francom and Bill Craig

and
the

CRA Session Musicians
(aka)
The CRA Marching Band

This album represents a year of growth, experimentation...discovery. It is the compiled works of 38 students; approximately 160 hours of recording and mixing, and countless hours of planning and preparation.

The students produced and engineered these projects within strict time limitations allowing three hours for recording basic tracks and overdubs and one hour for final mixdown. The variety of music that the students chose to record added to the diversity of the experience, many different recording techniques were tried and some worked better than others...but all served an important role in the learning process.

This product is the representative of a process, learning to merge creativity with technology and efficiency, and bridging the gap between technology and the artist.

We hope you enjoy listening to this album as much as we enjoyed making it.

—Lucy Josselyn Edwards

MEMBERS OF THE SUMMER 1980 RECORDING WORKSHOP

Michael Barrett
Ken Blecher
Jay Brown
Pat Caples
Hilton Colon
Barry Craig
Chris Craig
Cheryl Crouse
Daniel Dempsey
Anne De Venzio
Mark Dowlearn
David Eastman
Lucy Edwards
Reid Frey
Bruce Galloway
Kenny Geraghty
Stephan von Hase-Mihalik
Carla Healy
Dana Hones
William Jackson
Ed Jacobs
Micheal Kendricks
Richard Kocinski
Lisa Leland
Trisse Lozano
James Malgieri
Melissa Mayrath
Clint McFadden
Alida Nudo
Dennis O'Melveny
Philip Keith Prince
Bonny Shenkin
Barbie Shore
Chris Shupp
Nick Suriani
Willie Thompson
Richard Valenzon
Stan Wallace

Michael Kendricks

Concept and Production Coordination: Lucy Josselyn Edwards

Production Assistance: Bill Jackson, Anne De Venzio, Hilton Colon, Willie Thompson

Narration: Chris Shupp

"Nick Danger" was produced by Chris Craig and the Audio-Visual Production Class.

Photo: Ron Atik

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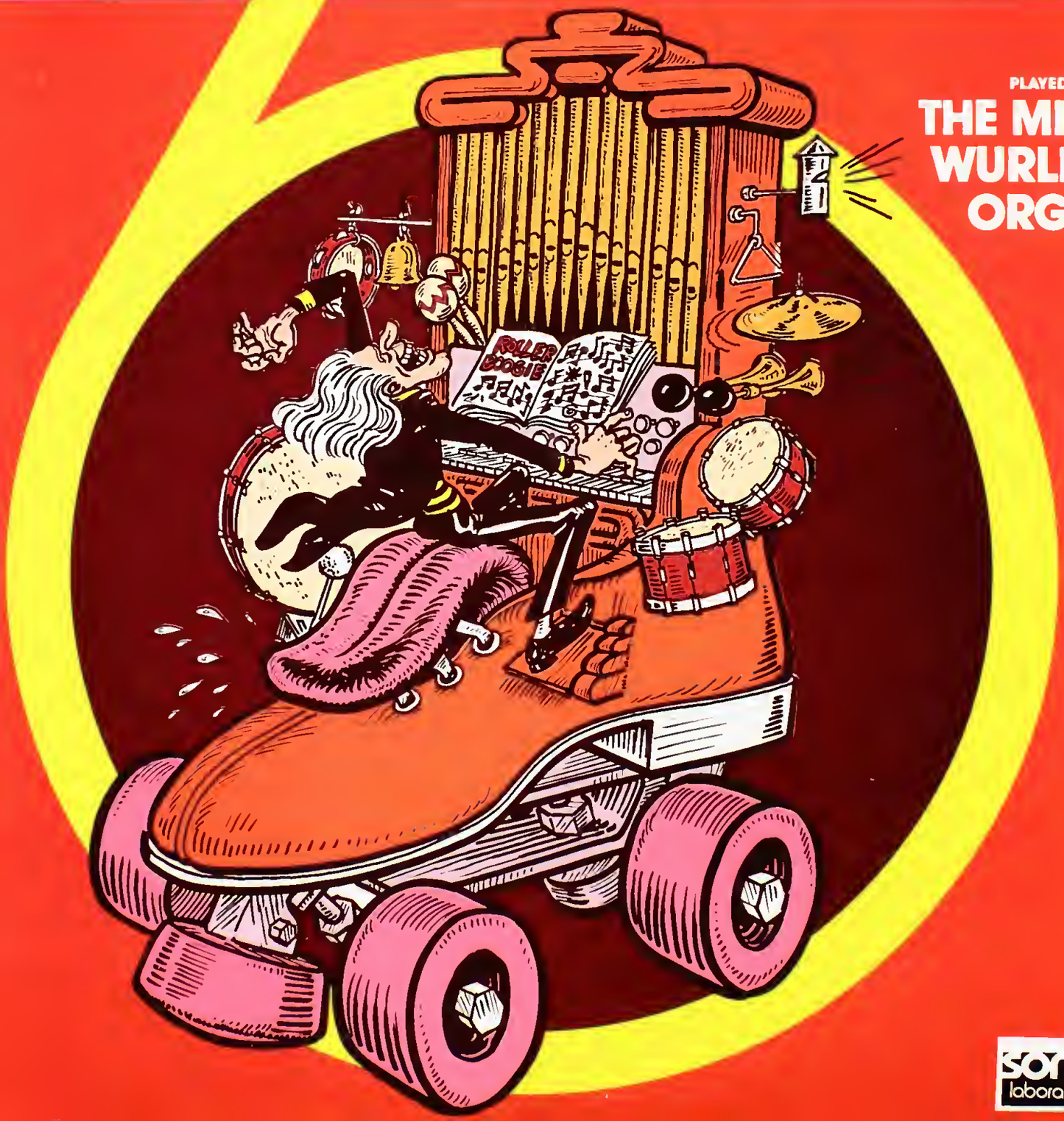
A SAC-PCM DIGITAL RECORD™

SUPER
DIMENSION SIX
SOUND EXPERIENCE

WHEELS & PIPES

OR THE SECOND COMING OF ROLLERSKATE MUSIC

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PLAYED BY

THE MIGHTY
WURLITZER
ORGAN

sonicarts
laboratory series 280

WHEELS & PIPES

OR THE SECOND COMING OF ROLLERSKATE MUSIC

SIDE ONE

1. **ZACATECAS** (Codina) S:02
2. Medley
   BLACK AND BLUE (Waller/Brooks)
   SUGAR BLUES (Williams) 4:S3
3. Medley
   KAMEHAMEHA WALTZ (King)
   BLUE SKIRT WALTZ (Blaha) 4:4S

SIDE TWO

1. Medley
   TULIPS AND HEATHER (Carson)
   ADIOS MUCHACHOS (Sanders) . . 4:00
2. **SENTIMENTAL JOURNEY**
   (Green/Brown/Homer) 3:04
3. Medley
   LICHTENSTEINER POLKA (Kotscher/Lndt)
   PENNSYLVANIA POLKA (Lee/Manners)
   STRIP POLKA (Mercer) 4:3S
4. **OUR DIRECTOR** (Bigelow) 2:44

All arrangements by Warren Lubich

* The entire performance was played without Stopping!

There have been many Quad records of Pipe Organs (though I personally have not heard any of them) but as I am told every one was recorded primarily for the stereo market, and the quad version was an incidental thought, a possible convenient additional market NOT THIS RECORD!! The Quad 'surround' effect was uppermost in my mind when I approached our artist, WARREN LUBICH, to record our second all Digital Pipe Organ album, and I equipped myself for the occasion

- Used the new Pressure Zone Microphone Technique (t m)
- Went directly from the microphones to the SQ encoder
- Once levels were established, no changes of any kind were made
- The entire performance was played without stopping
- A COMPLETELY SEPARATE STEREO (AKG C 24 S/M) SET UP WAS MADE AND RECORDED SIMULTANEOUSLY TO OUR OTHER PCM DIGITAL RECORDING AGAIN BYPASSING MIXERS EQ LIMITERS, ETC
- In mastering the output of the PCM went through a custom designed Mark Levinson PN 2 preamplifier for proper impedance matching (and fading between selections) to the Neumann Disc Cutting Amplifier and to the Neumann Disc Cutting Head
- The DIREKT TO DIGITAL DIREKT TO DISK (t m) process employed by us, eliminates ALL electronic devices not absolutely required, and therefore also disabled the preview cutting system, which would have allowed computer control of the variable pitch and depth cutting Consequently ALL such adjustments had to be anticipated by one to two seconds and executed by myself by hand

The quad encoding does some very strange things to the groove and the phasing, which is already somewhat 'strange' because of the effective microphone placement and technique of the PZM Microphones of which 4 were used in the room Consequently, THIS RECORD AS THE ULTIMATE QUADROPHONIC SQ RECORD, PLACES SOME VERY STRINGENT DEMANDS ON THE PROPER ALIGNMENT AND QUALITY OF THE ENTIRE PLAYBACK CHAIN IN YOUR SYSTEM BUT EXPECIALLY ON THE TURNTABLE ARM AND THE CARTRIDGE! THE GROOVES VARY IN EXCURSION FROM AN 8 0 THOUSANDTHS OF AN INCH TO JUST BARELY 1 THOUSANDTH OF AN INCH! These require the groove configuration, flawless tracking ability proper compliance weight overhang anti skate adjustment, etc

THE MAXIMUM CHALLENGE IS PRESENTED AT THE END OF THE SECOND CUT ON SIDE TWO!! WHERE WE HAVE THE FULL BASS PIPES PLAYED AT FULL VOLUME IN THE ROOM WITH A FUNDAMENTAL OF 16 HERZ AND HARMONICS WELL DOWN TO 5 CYCLES AND LESS AT CLOSE TO MAXIMUM RECORDING LEVEL

* * * * WARNING * * * *

WHEN YOU FINALLY HAVE ADJUSTED YOUR ARM PROPERLY

(so the sound will not rattle or "crack")

!! Please !!

CAREFULLY ADJUST YOUR PLAYBACK VOLUME AND DO NOT EXCEED THE MANUFACTURER'S RECOMMENDED POWER LEVEL YOUR SPEAKER SYSTEM MIGHT NOT BE ABLE TO HANDLE SUCH LOW FREQUENCIES AND YOU MIGHT PERMANENTLY DAMAGE YOUR SPEAKERS!!

* * * * *

SONIC ARTS CORPORATION ITS DISTRIBUTORS AND DEALERS HEREBY OFFER THIS FAIR WARNING TO THE PRUDENT USE OF YOUR SYSTEM AND WILL NOT BE LIABLE FOR ANY DAMAGE SUFFERED BY YOUR SYSTEM, AS THE DIRECT OR INDIRECT RESULT OF PLAYING THIS RECORD

PLAY AT YOUR OWN RISK!!

The Wurlitzer Pipe Organ recorded here is the very same one we enjoyed so much in the "Organasm" album (LS 1S) at the Redwood City, California Pizza and Pipes Place, and is played by our talented organist,

WARREN LUBICH

staff organist there for many years Confronted with the previous recording, which was gentle and rich, he promised me that on this album he would honor my request and plea to "really let me have it" and he most certainly did!

There is not an effect he missed, and the variety of voicings and sounds this tremendous instrument is capable of, when played by the right person is nothing less than awe inspiring! Their range, from the thundering bass to the cutting brass and reeds sound (Oboe, etc) all the way up to the 200 some odd bells, Glockenspiel, snares, castagnettes marimba xylophone as well as one of the biggest and boomiest Big Bass Drums gives this album a musical h'ors d'oeuvres of sounds seldom found on one record but that is not all !!!

One of the most widely used places where organs of this type were heard even though many may never have consciously noticed it were in the thousands of ROLLER SKATING RINKS all over the country The program, interrupted by 'free skating' where everyone could 'do his own thing' then gave way to a 'SET' It started off with a March which got everyone organized and moving in a circle in a clock wise direction The organist also carefully controlled the tempo with a metronome, to prevent 'speeding' and move the crowd in a comfortable tempo 1, 2, 3, 4, 1, 2, 3, 4 —and so forth Once the crowd was under control, the house organist would then go to a Fox Trot, which allowed a more 'dancing' type of skating, to the Waltz, the Tango, the Canocca and so forth Each dance step was carefully synchronized to the music to be in a danceable tempo (Most recordings are NOT!)

Although at first listening you might find the tempo to be 'dragging' it will cease to be so the moment you will mentally or actually move your feet to it, and you will see that it virtually will urge you to stand up and go 'skating' (make believe) in your listening room, until, after you have listened to the entire record, you will happily meander to the refrigerator for some refreshments That, of course, was the whole idea to get you to enjoy yourself, and get you to visit the refreshment stands for the hot dog and a 'Coca Cola'

With the return of the sport of Roller-Skating in summer, and Hall Ice Skating in Winter (or, as in California, both the whole year around) the record, when played at these sports arenas, might very much herald

****

The Second Coming
of
Rollerskate Music
as played by
WARREN LUBICH
on the
MIGHTY WURLITZER PIPE ORGAN

****

The recording was done at the Redwood City "PIZZA & PIPES" ESTABLISHMENT, home of the very best pizzas it has ever been my pleasure to eat, and we thank the Management very much for extending us the courtesy of recording this album on their premises (after hours)! The hall measures approximately 50 feet across and better than 70 feet long All pipes are in chambers in the front, with some percussion, bells, etc on the left hand side, and traps on the right The impressive organ console stands about 15 feet behind the chambers We placed 2 Pressure Zone Microphones, designed by Ed Long approximately 15 feet apart and about 20 feet behind the chambers The other pair of Pressure Zone Microphones were placed on the back wall of the room Left front and rear were combined in the Master Left Channel by the CBS LARSQ encoder and right front and right rear combined in the Master Right Channel fed directly to the Analog Digital Encoder PCM This Pulse Code Modulator causes the sound wave to be sampled approximately 1/2 million times per second, and each reading is quantized, or 'measured' and the measured value is then assigned a number One signal sampling might therefore measure in 'digital' code 011001 and the next one 011011 and so forth The stream of numbers might look like this

101101110100101010101010101001110001010110
110100010101101001100101010101010101001010
101101110100101010101010101001110001010110
etc The sequence is then broken up into segments and superimposed on a time code measured by a crystal clock, and then carried by a very high radio frequency (RF signal) and recorded on the video portion of the normal video recorder This is about the most non technical manner in which to explain 'Digital', and I hope that the 'experts' will forgive me But then why don't they try to do it?! Basically, this method of storage eliminates 'wow' and 'flutter' usually associated with regular recordings and eliminates the addition of unwanted 'electronic' noise to a greater degree than any other affordable system now known and/or commercially available at this time In my experience it also appears to add the least amount of coloration of its own! Any transfer to our currently used mediums of sound storage and reproduction such as for instance the phonograph record, is a sound degradation from the originally captured Digital reproduction

In playback, the procedure is reversed Therefore only the numbers are being translated back to the analog 'sound quantity', and the sound heard is reproduced with a minuscule alteration of frequency response and fidelity What you hear is what you get and the limiting factors, in actuality, are the transducers and the equipment or gear that stands in between, as well as of course the recording engineer, who often superimposes his own judgements and coloration to please his senses, in the hope that his 'interpretation' of the 'Sound According to Engineer XYZ' will please the greatest segment of record buyers Sometimes he/she succeeds, sometimes he misses The phrase coined by the Computer industry of 'garbage in, garbage out' generally holds very true to the recording process as well (Hopefully you will not apply that criteria to this record!) That is why I so strongly believe in capturing the 'natural' sound environ I feel that if I like the sound in the room, where I stand, where people hear it anything I would do to alter it brings my own personal likes and dislikes into play and would tend to cloud the transparency So, based on my rule of "If it sounds good, why mess it up?!" I usually do as little as possible to alter the original sound, which may prompt the Critic to remark Why did you not move?' But then this concerns the question of listener "perspective" and location and has little to do with 'quality' One could argue about perspective for a long time, and the ONLY place to do that, would be AT THAT TIME and not afterwards, especially when the Critic had no other comparison

LS—28S, (Stereo), in line with the spirit and the original intent of the Laboratory Series is recorded AT THE SAME TIME, AT THE SAME PLACE with the AKG single-microphone Stereo System in the Sum/Difference Mode The upper (side) element was in the Fig 8' bi directional mode and the lower element (sum) was at first in the Cardiod Mode I then opened the rear of the Cardiod element to a semi-figure '8' so that the rear element would pick up a certain degree of reverberating ambiance The stand was placed in about the middle of the hall exactly where it was standing when I recorded the 'ORGANASM' (LS—1S) album Like the LS—1S the particular matrixing I use is a simul—SQ encoding and will therefore also decode into a most realistic quad or omni sound effect when used in conjunction with any quad decoder and led to multiple speakers!

Never before was it possible for the audiophile to make direct comparisons of different techniques of microphone placement and SQ vs STEREO techniques, where the ONE AND ONLY VARIABLE was microphone placement! Each record is, in my opinion, great Each is different and sounds different and yet they are of the same performance Without making a judgement, I now have the privilege of allowing you, the seasoned audiophile, to do the agonizing of having to make a decision a judgement And since tastes differ, we shall each make a decision based on prior opinions, prior impressions, personal preferences I would very much appreciate YOUR COMMENTS AND CONCLUSIONS! (and will publish the results and disseminate the information received to those of you who will respond)

I hope that you will like this record and will secure the other version as well And after all the critical listening and attempts to dissect the sounds is over, I most sincerely hope that you will allow yourself to ENJOY THE MUSIC! I hope that you will tap your toes, and, at least in your mind skate with us That the music will conjure up a lot of memorable afternoons or evenings when you were younger and in those of you who were just possibly the twinkle in your parents eyes then THIS record will contribute to create your very own 'memories'

Have fun!

Sincerely,

Leo de Gar Kulka President
Producer and Chief Engineer
SONIC ARTS CORPORATION

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" "Pressure Zone"
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A message from the artist . . .

Growing up in San Francisco was a treasured experience which included many recreational hours spent roller skating up and down the hills of the area in which I lived It wasn't until I entered the eighth grade in school that I had my first experience in a real roller rink with the smooth wheeled high top boot skates that were so different from the steel wheeled clamp on's I had been used to Skateland a beautiful hard wood floored skating arena had just been built adjacent to Playland at the Beach Along with several classmates I became a Friday night regular and looked forward each week to the hum of the hundreds of wheels, the mixed of colored lights which enhanced the hauntingly steady rhythms we skated to, and the strict dress code which kept everyone looking their Sunday best

The organ a Hammond, was installed in a glass booth suspended from the ceiling so that the organist had an overview of the entire arena and could be seen by the skaters

An addict in embryo he was, that is, was the pianist teacher with whom I had been studying modern harmony and improvising Then in 1969 while attending the annual convention of the American Theatre Organ Society in Chicago I had the opportunity to play a skating session at a skating rink in Elmhurst Illinois which was equipped with a pipe organ Once again I listened to the sound of the hundreds of wheels turning to the precise beat of the music being produced by a Mighty Wurlitzer It was an experience I'll never forget

And so when Mr Leo de Gar Kulka president of Sonic Arts Corporation asked me to perform this album of skating music I cranked up the old memory machine and set about practicing with that domineering little device known as a metronome During the weeks of preparation for the recording session, I experienced a decreasing fondness for the little mechanical dictator However now that I've heard the finished product, it was all worth the effort and it is my hope that the rhythm of the Mighty Wurlitzer can join hands once again with the hum of the hundreds of roll wheels to provide musical enjoyment to many

REDWOOD CITY ORGAN

The Wurlitzer Pipe Organ in the Captain's Galley Pizza and Pipes Restaurant was originally installed in the Seattle Fifth Avenue Theatre in 1926 as a four manual eighteen rank instrument In 1969 it was moved to its present location in Redwood City and modified to twenty three ranks including a Moeller Post Horn a second Tibia (Wicks) two Aeolian Cello's a Wurlitzer Style D Trumpet a Kimball Lieblich Flute and a Piano The addition of forty two stop keys allows greater unification of the original instrument The organ is played nightly for enthusiastic audiences and is maintained by Phil Freeman



WARREN LUBICH

WARREN LUBICH began studying classical piano at the age of seven After four years, his interests turned to popular music and harmony Two additional years of study only held and the fascination of player pianos led him to develop the style of piano playing for which he became well known in the San Francisco Bay Area These last two years of study ended his formal education in music

Numerous childhood visits to San Francisco's movie palaces like the Fox, Paramount Golden Gate and Orpheum and the sound of the glorious pipe organs fostered the dream of someday play one of these magnificent instruments

Upon entering college he took a job in a local skating rink playing pianos and organs It was here that he began teaching himself how to play the organ After graduation from college in the field of medical science Warren felt the call of the music profession and took a job with a local Dixieland group playing piano A few short years later the Avenue Theatre in San Francisco offered Warren a chance to play before the silent movies on Friday night and after several guest appearances, he landed the spot as staff solo organist and has been entertaining audiences with music of the 20's and 30's as well as audience sing a longs since 1966 In 1976 he became staff organist for the Pizza and Pipes Corporation and is presently playing the 3 1S Wurlitzer in their Serramonte location in Daly City and the 4 23 Wurlitzer in their Redwood City location

Warren has recently returned from doing concert work in England and his state wide concert appearances have been in Seattle Portland Boise Los Angeles and Honolulu as well as the 1975 National Convention of the American Theatre Organ Society in San Francisco at the Avenue Theatre He has also been the featured organist on radio programs broadcast live from the Avenue Theatre and four record albums are to Warren's credit

Music is but a supplement to Warren's profession in the field of medical science and his hobbies include a collection of vintage automobiles

Executive Producer and Engineer Leo de Gar Kulka
Assistant Engineer Kenneth Lee
Sound Crew Eight students from the College for Recording Arts, San Francisco CA
Cover Graphics Wayne Pope of EPOP Productions Lafayette CA
Recording Location Redwood City Pizza & Pipes Restaurant
Mastering Sonic Arts Corporation San Francisco CA



SONIC ARTS CORP
665 Harrison Street
San Francisco, CA 94107

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It is for this reason, that we have embarked on our venture to bring you good and pleasant sounds to listen to. Some lush and rich for that romantic hour, some entertaining for the moment of fun; some of an ethnic nature to highlight the beauties and rhythms of far-away places, as well as of times long ago. Then the listener with his supersensitive ear and his super expensive equipment, also deserves records that are not made to play well on the cheap Drug-store special phonographs, to whose abilities most commercial records are downgraded to. Our records are designed to delight your sense of beauty as well as your auditory organs for a totally sensuous delight. Please help us help you, by returning the attached card.

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State _____ Zip _____

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While this recording was made with the most advanced equipment possible (e.g. Digital Pulse Code Modulation) in order to create the richest and fullest sound reproduction, the very fidelity of the recording process itself also assures that all sounds incidental to organ operation are not only present but also faithfully recreated. An organ such as the Wurlitzer moves more than 3000 cubic feet of air every minute at a static pressure of 20 inches of water... no wonder that during quiet passages of the record a constant hiss of air is clearly heard. Or, again, you will plainly hear such operational sounds as the thump of primary valves in the many air chests, the occasional squeal of heavy wooden shutters controlling flow and direction for masses of air, *or even the steady beat of large bellows pumping great gulps of air. These operational sounds should not be mistaken for recording problems.* on the contrary, they are a vital part of each organ's environment and will serve to heighten your sense of presence and your feeling of being there to enjoy an evening of nostalgic mood created by a master musician on these magnificent instruments.

Herbert P. Haas.
Exec. Vice Pres.
SONIC ARTS

Catero Records

TWELVE GATES TO THE CITY



DON LEWIS

TWELVE GATES TO THE CITY

"Don Lewis, Master of sonic concoctions"..."When Lewis opens his mouth to sing, out come the voices of a dozen young girls."
JOEL SELVIN
San Francisco Chronicle

"He's the best in the business."
BERNIE KRAUSE
World renowned authority on electonic music

"The Lewis performance is great entertainment from beginning to end"..."I was wholly absorbed in Lewis' genius and wondered how it was that he hadn't been acknowleged as one of San Francisco's resident musical monuments."
PHILIP ELWOOD
San Francisco Examiner

Don Lewis is an extraordinary artist with a superb technicai ability and a musicai sensitivity that sets him apart in his fieid. He designed and built the compiex synthesizer he accompanies himseif on while he sings. With it, Don can create a single instrument or an entire symphony orchestra complete with vocal chorus and cathedrai organ. His performance covers a wide variety or musical moods ranging from Rock and Pop to oratorios and concertos. In this recording, we hear Don Lewis exactiy as he sounds during his iive performance. There are no "over-dubs" or multi-channei recording techniques used. Don is performing aii the vocals, incluiding the background voices, piaying aii the musicai instruments, even the rhythm section all at the same time. In short, he weii may be the best one person show around.

Produced by FRED CATERO
in association with LEWISIZER PROD.
P.O. Box 1588, Pleasanton, CA 94566
Production coordinator: Julie Lewis

Side 1:

1.	**One In A Million** (Dees) Pub; Irving Music, Inc.	5:28
2.	**Endless Love** (Richie) Pub; Jobete Music, Inc.	5:29
3.	**Battle Hymn Of The Republic** (Ward) Public Domain	5:21
4.	**Hill Street Blues** (Post) Pub; M.G.M. Music, Inc.	4:55
		21:16

Side 2:

1.	**Twelve Gates To The City** Public Domain	4:41
2.	**You've Got A Friend** (King) Pub; Screen Gems/EMI Music, Inc.	4:09
3.	**Chariots of Fire** (Vangelis) Pub; W.B. Music Corp.	4:21
4.	**Just The Two Of Us** (Withers, Salter, MacDonald) Pub; Almo Music Corp./AC Rondor Music, Mulatto Music	3:39
		22:10

Musical arrangements, vocals and performance by Don Lewis

This music is dedicated to:
Wanda Nolan
Roena G. Mundy (Miss Rose)
and my sisters
Rita and Gwen

Special Thanks to:
Julie Lewis,
Fred & Kathy Catero
Mr. I. Kakehashi

Engineered by Fred Catero
Tape mastered at Music Annex Studios
Menio Park, Calif.
Disc mastered at "Sonic Arts"
San Francisco, by Leo de Gar Kuika
Album Cover design by Wayne Pope
Pressings made in West Germany by TELDEC

Album No....CAT - 001

Catero Records Co.

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San Carlos, CA 94070

STEREO

BOUZOUKEE

STEREO

OPA!!

YASOO/ALOHA

GREECE COMES TO HAWAII

OPA!!



DEMETRIOS 'TAKIS' DOTIS

GREECE

DEMETRIOS 'TAKIS' DOTIS AND HIS BOUZOUKEE COME TO THE MAD GREEK IN HAWAII

To a Greek, music is the way to express strong feelings. Stories of happiness or celebration are told through the tongues of the instruments. Bright, fast paced songs bring a Greek to his feet to dance. Slower, precisely picked notes stir fires of emotion equally as strong, as the music weaves its tale.

Bouzoukee is an instrument that reflects the sounds of the people. It captures the Greek spirit and brings alive the color and sounds of a Greek village. While the instrument itself has origins that go back to the earliest civilization, it has retained its popularity because of its bright, full tones.

Demetrios 'Takis' Dotis is one of the true masters of this instrument. To play the Bouzoukee is hard enough in its own right, but to truly understand it, and create its voice, is the work of a rare talent.

Dotis was born in Florina, Greece, and developed his passion for music at a young age. Today it has been 12 years he's devoted to mastering the Bouzoukee, and currently Dotis plays professionally, sharing the Greek culture with a large audience in Hawaii.

Playing the Baglama (a miniature bouzoukee with a high, cheerful sound) as well as composing and recording music makes Dotis a versatile musician. He plays contemporary and traditional Greek music in the style of his home country. He has appeared in Greek movies and has performed with several famous composers including the popular Vasilis Tsitsanis, John Papaioanou, and George Lafkas.

Dotis played at the Greek Village in Hollywood and at the Parthenon near San Francisco and is now back home at the Mad Greek in Honolulu.

The Mad Greek is a perfect show case for Dotis and his music. The Mad Greek restaurant and nightclub features the best in Greek dancing, and often the visitor finds himself serpentining amongst the tables, hand in hand with the waiters, other guests and the cook. His impassioned artistry draws silent admiration for, as well as loud cheers when he plays, the Syrto.

The music represents a long heritage of Greek song, from Syrtos to the more modern Syrtaki. At the Mad Greek, dancing, singing and expressing enjoyment are the reflections of Greece, both new and old. Demetrios Dotis and his beautiful Bouzoukee take the listener to a land of Mediterranean Islands.

For the music lover, this album is an important part of a balanced record collection. For the admirer of the Greek culture, it offers a visit to the country with a glimpse into the customs and an appreciation of the music.

Appearing on this album with Dotis are: Vocals, Tonis Gougousis, also on vocals is Andreas Triplis; Piano and Organ, Notis Issichopoulos; Guitar and Bass, Kostas Milonakos; Drums, George Komninos; Bouzoukee, Babis Tsobanakis.



SIDE ONE

*1 PLEASE TELL ME HOW PES MOU KAI MOU TORA POS (Dotis)
*2 NOW THAT TIME HAS PASSED/TORA PO PERASE O KAIROS (Dotis)
3 WHY DO I GET DRUNK/NA GIATI METHAO (Dotis)
4 MAN'S SUFFERING/TA VASANA STON ANTHROPO (Dotis)
5 CHANGE OF MY LOVE/ME SIDI ALLAGI TIS AGAPIS MOU (Dotis/Tsitsanis)
6 THE MERMAID/GORGONA (Dotis)
7 MRS. GEORGI/KYRA GYRGENA (Dotis)

SIDE TWO

1 DOCTOR ZIVAGO / LARAS THEME FROM ZHIVAGO (arr. Issichopoulos)
2 HUNGARIAN DANCE / HUNGARIAN RAPSODY DANCE #5 (arr. Issichopoulos)
3 CRITICO SYRTO / CRETAN FOLKDANCE (Dotis)
4 CALIFORNIA DANCE / IASAPOSTRIVIKO (Dotis)
5 SOLO BOUZOUKEE / FANTASI DOTIS (arr. Dotis)

*Special thanks to: George Koylafakis on Synthesizer and Organ; George Kaminaris on Guitar and Bass; Panayiotis Tsironis on Flute; Dinos Karras on Drums; Tony Panagiotidis on Vocals, who also contributed to the fine talent in this recording.

Fya



RECORDS
SON ISLA

Hafa Adai Ginen Compadres

Optional
Stereo
SILP 1001

(P) Son Isla Productions



Hafa Adai Ginen Compadres

"Chamorro history is full of beautiful traditions and happenings which have been passed from generation to generation through word of mouth. We decided to produce this album in order to insure that this culture wouldn't be lost."

-Compadres

Side A
1. Hafa Adai Ginen Compadres
2. Nana Jan Tata
3. Ataktak Na Taotao
4. Suettenia Si Juan

Side B
1. Eva
2. Bonito Paraiso Guija Isla
3. Galaidi
4. Pues Adios

music and lyrics by Jesse G. Baleto

Compadres

Jesse Garrido Baleto (Cap): lead vocal, drums, percussion
John Quan Sarmiento (Chino): vibes, piano, synthesizer, percussion, background vocal
Joe Babauta Salas (Duggi): lead and rythm guitar, percussion, background vocal
Andres Santos Viernes, Jr. (Atoot): base guitar, percussion, background vocal
Bill Muna (Pungko): trumpet, percussion, background vocal
William Quan Sarmiento (Chino): piano, percussion, background vocal

Very special thanks to the following:

Charfauros Bros: Jesus, Ike and Tommy. Also Frank Toves, and Joe Cunningham.

Very special thanks to the wives of the Compadres:
Thelma Sarmiento, Zita Viernes, Dorothy Sarmiento, Annie Salas, Ann Muna, Evangeline Baleto.

musical arrangement: Compadres
director & producer: Jesse G. Baleto
photography by: **Joseph G. Baleto**

Ike Charfauros & Frank Toves -
(production engineer, sound engineer)

SON ISLA

P.O. Box 196 Agana, Guam 96910
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Mastering and Packaging done by:
SONIC ARTS CORP., San Francisco, Cal.

LISTEN REBECCA, THE HARPSICHORD SOUNDS



HARPSICHORD MUSIC
SELECTED AND PERFORMED
POETRY WRITTEN AND RECITED by **HILDA JONAS**

Here is a record to behold
Words and music for young and old.

HILDA JONAS

Listen Rebecca, the harpsichord sounds . . .

Like birds, bells, drums and lute,
Nature's songs, violin and flute.

Side I

1. You are walking through a forest
Soft earth caresses your feet,
From a bush and a tree travel voices
Their endless trill sounds so sweet.
Two birds are chirping together
Their duet fills the morning air.
You stop to hear them better,
As song and echo you share.

Le Rappel des Oiseaux—The Birds Call
Jean-Philippe Rameau (1683–1764)

2. Strolling through the woods
Oblivious of time,
A tower in the distance—
Bells ring their hourly chime.

Sonata, A major—**The Bells**
Domenico Scarlatti (1685–1757)

3. A meadow gleams in the sun,
The flowers fill the air,
You smell, you roll, you run,
You stop—look, who is there?
A shepherd watching his flock,
From his flute sweet melodies flow—
It all melts into one,
Mountains above and the meadow below.

Pastorale
Paul Ben-Haim (1897–)

4. The day is nearly gone,
The sun begins to yawn.
A gentle evening breeze
Sways through the glittering leaves.
"Coucou" calls from the tree—
"It's I—Coucou—it's me!"

Le Coucou—The Cuckoo
Louis-Claude Daquin (1694–1772)

5. You are starting to wander home,
What a beautiful day alone
With earth, wind, sky and sun.
This is not the end of fun:
From the road beyond the gate
Is approaching a festive parade—
Music and costumes come near
They are passing, then disappear.
Vision and sound float away,
You better be on your way.

Sonata, E major—**Cortege–Festive Parade**
Domenico Scarlatti (1685–1757)

Side II

6. On the way there was a blacksmith
Beating time upon his anvil,
Singing melodies to join with
Gold and purple on the dusk hill.
Heartbeat speeding with delight,
Feeling like a flying kite—
No more running, no more hurry,
Singing frees the mind of worry.

Air with Variations, E major
The Harmonious Blacksmith
George Frideric Handel (1685–1759)

7. Twilight, long shadows, long steps—it is late.
Silhouettes of friends and neighbors wait.
Welcome, welcome, welcome home
Voices are singing, guitars strum along.

Sonata, G minor
Antonio Gaetano Pampani (18th cent.)

8 Drum blends with flute in harmony
& As guests begin to dance.
9. Wild, feathered Indians leap along,
The mood drifts into trance.

Le Tambourin
Les Sauvages—The Wild Dancers
Jean-Philippe Rameau (1683–1764)

10. The sun has set for a nightly slumber,
Some clouds are playing in the sky.
They are like giants, elves and wonder
How they may mirror in your eye.
Dark shadows on meadows bond
Meadows day and night
Inspire your dreams into sleepy flight.

Les Ombres Errantes—Lost Shadows
François Couperin (1668–1733)

11. Raindrop, raindrop, where do you hide?
Did the big clouds give you a ride?
Come down from your journey from sea to air,
Bless us on earth with your heavenly share.

Rainy Day (from **Enfantines**)
Ernest Bloch (1880–1959)

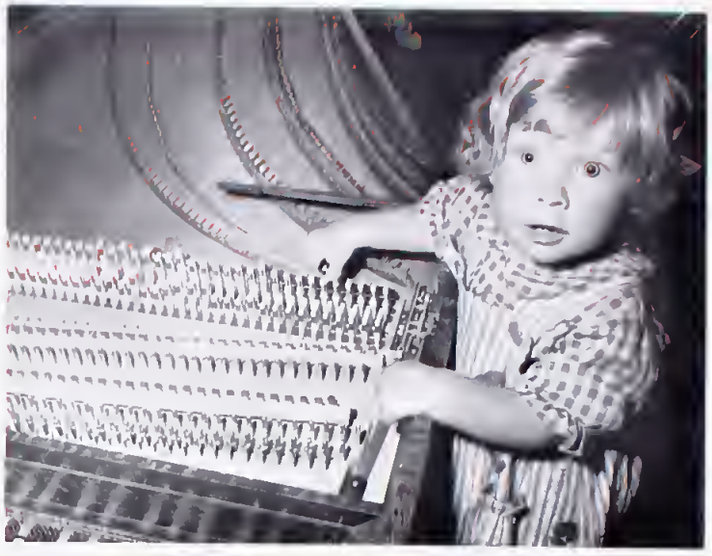
12. On the wings of dream into the night—
Then on to another day—surprising and bright.

Dream (from **Enfantines**)
Ernest Bloch (1880-1959)

SANJO—Music
P.O. Box 16422
San Francisco, California 94116

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Engineers: Steve Bauman, Lawrence E. Phillips
Photography and Design: Wesley Tollber



Hilda Jonas, internationally known harpsichordist, was inspired by her granddaughter, Rebecca, to share the devotion of this instrument with children of all ages.

Friend and disciple of Wanda Landowska, Hilda Jonas is giving concerts and lectures throughout the world.

She plays on a harpsichord built for her in Boston by Eric Herz.

The harpsichord is the predecessor of our modern piano. It was the keyboard instrument of the 16th, 17th, and 18th centuries. It is the accomplishment of the famed Wanda Landowska to have revived and initiated the building of harpsichords in the 20th century.

The sound of the harpsichord is produced by a plectrum plucking the strings.

The plectrum is inserted at the upper end of the jack, which is a long piece of wood resting on the end of the key. When playing the key, the jacks jump up—to Rebecca's delight—and the plectra pluck the strings.

A large harpsichord has two keyboards and contains three or four sets of strings of which each is provided with its own row of jacks. These registers are of different tone quality, strength, and timbre, and can be played separately, together, or in various combinations.

The sound is transparent, silvery, singing, elegant, sonorous, orchestral . . .

HJ 100



He Touched Me

TASMAN MUSICAL TEAM

TMT 101

He Touched Me
TASMAN MUSICAL TEAM

God has richly blessed this team, in choosing them as His instruments; to bring joy and blessing to the hearts of so many throughout New Zealand and overseas, where some of the team's first records have been taken.

We in Tasman are indeed richly blessed, and priviledged to have them in our midst, and are indebted to them for their sincerity, faithfulness, devotion and example of Christian witness, in their presentation of songs and music of testimony and inspiration.

We pray many more will come to know our Lord through this record, and be able to proclaim too, in joyful testimony,

"He touched me and made me whole."

Molly Bolitho.

Side One
IF JESUS SAID IT
LOCKSMITH
ONWARD CHRISTIAN SOLDIERS
GIVE IT TO THE LORD
RICH MAN
IT'S YOUR LIFE
HE TOUCHED ME

Side Two
THERE'S A LIGHT GUIDING ME
IF TO GAIN THE WORLD
IF THE LORD WASN'T WALKING BY MY SIDE
WHAT ARE YOU SEEKING
WHO AM I
PITY THE MAN

Also Available on INSPIRATION RECORDS TMT 100



There Is No Substitute
Just A Closer Walk
At The Foot
Tell Mother I'll Be There
My Jesus
Is There Something Missing
Until You've Known
Put Your Hand
I Believe
Leave Your Heavy Burden
It Matters To Him
Where Would You Be
Without Jesus



Terry Sutton | Stuart Tucker | Jan Campion | Robert Tucker | David Martin

Assisted on Drums by Lou Bell
Cover Photos by Denis Shuker

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The profits from the sale of this record will be used in the furtherance of Missionary Work.


STEREO
Sweet Jesus
EPHESIAN INSPIRATIONAL CHOIR
Elijah Green
Director
GSR S-3621

"SWEET JESUS"

EPHESIAN INSPIRATIONAL CHOIR





EPHESIAN BAND



SIDE 1

SWEET JESUS	2:00
GOD LEADS ME	2:32
WHEN JESUS DIED	1:45
ALL OF MY LIFE	4:40
HE ABIDES	2:44
THANK YOU FOR YOUR MERCY	3:00
LORD, WE TRY	2:27

SIDE 2

BRIGHT SIDE	4:55
A PRAYER AWAY	3:47
I SAW THE CROSS	4:04
STRETCH OUT!	7:15

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GUARD MUSIC, BMI
665 Harrison Street, San Francisco, Calif. 94107

MUSICIANS:		
	PIANO & ORGAN	ELIJAH GREEN
	BASS	RICKEY CASIMERE
	DRUMS	CHRIS CASIMERE
	BONGOS	GARLAND TRAMBLE
	CONGAS	GODFREY SMITH
	TAMBOURINE	DEAVER GASKINS
	SAXOPHONE	BROTHER BUTLER
	TROMBONE	MARVIN WAMBLE
	TRUMPET	FRED SHAVIES

The Ephesian Inspirational Choir is yet alive with One Hundred-Fifteen Glorious Voices singing praises unto the Lord.

The Pastor of the Ephesian Church is Bishop E .E. Cleveland, and the Assistant Pastor is The Reverend Joseph King Sr., who is also one of the featured soloists.

The Ephesian Inspirational Choir has many great soloists. This album features seven of them: BETTY HARRIS, GAIL CRYER, KATHY McNEAL, PATRICIA STRICKLAND, GERALD JACKSON, JACKIE ODOM and Rev. KING.

The Music Department of the Ephesian Choir is headed by the dedicated Director, ELIJAH L. GREEN.

We are in Hopes, that this album will bring Joy to you, from us, at Ephesian.



President
Sis. M. DIXON

Assn't. Pastor
Rev. J. KING

Secretary
Sis. Y. BROWN

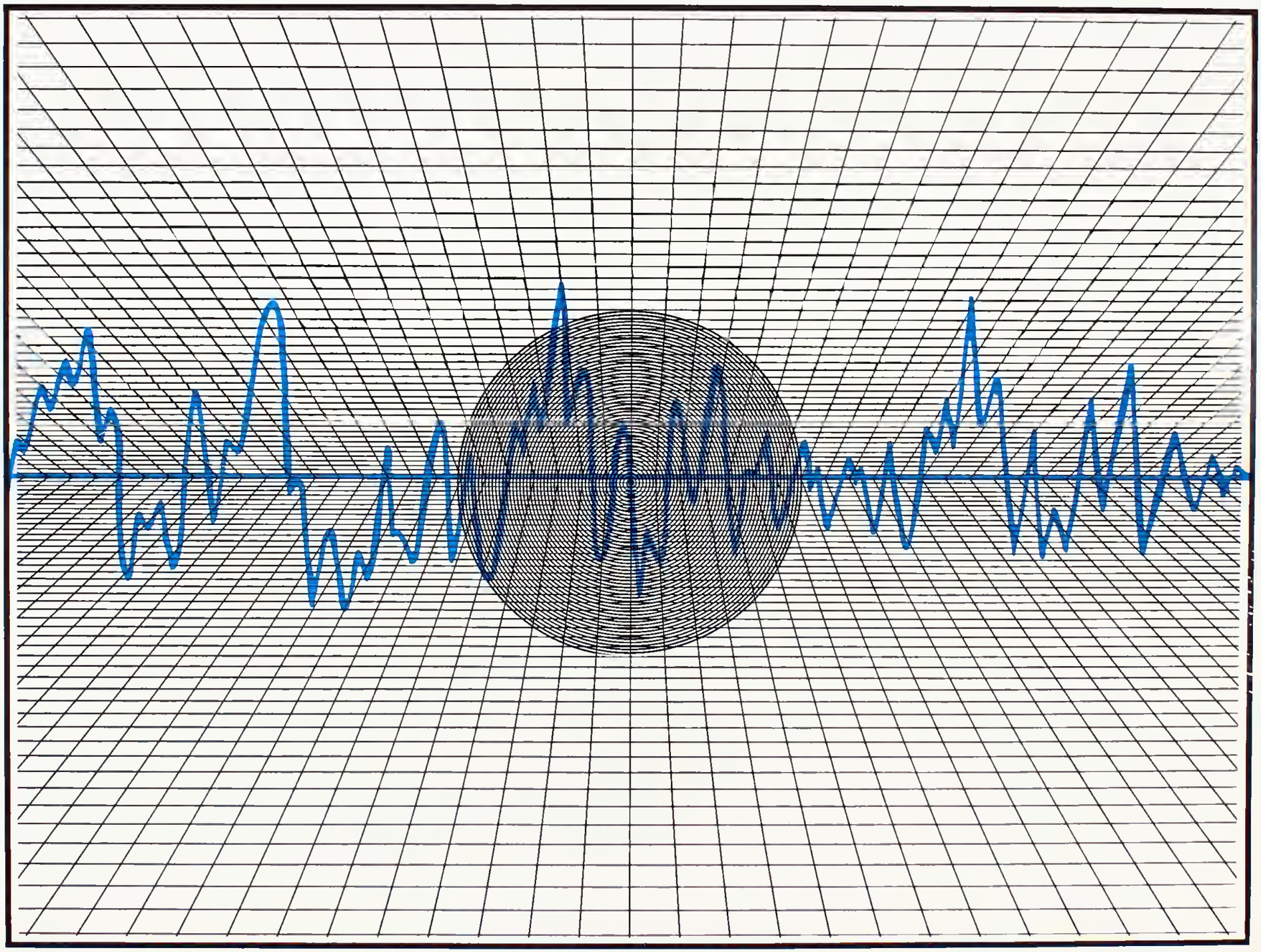
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Recorded and Produced by GOLDEN STATE RECORDERS, INC.,
Recording Studios located at 665 Harrison Street, San Francisco, Calif. 94107

GOLDEN SOUL RECORDS **STEREO** **GSR S-3521**
a Division of Golden State Recorders, Inc.

COLLEGE FOR RECORDING ARTS

FALL CLASS 1987



Art, technical proficiency, and production skill are the three main elements that make or break a recording session. It is with these elements in mind that we as a class set forth to do this work. We hope you enjoy our effort.

THE RECORDING WORKSHOP

Producer: As overseer and boss of the session, his role is to select the material, secure contracts, choose the crew and preside at his artists' rehearsals. The producer functions as the interface between the artist and the engineer.

Engineer: It is the engineer's responsibility to achieve the sound specified by the producer, to oversee and supervise all technical aspects of the session.

Cue Mixer: The main function of the Cue Mixer is to produce the control room sound requested by the producer and engineer, and to achieve the head phone mix that pleases the musicians.

Tape Operator: It is the job of the tape operator to make sure that all tape machines are aligned properly. The tape operator is also responsible for the master tapes of their session, including recording and documentation of the session.

The Session Crew: Without a crew to set up properly no recording session would be successful. The set up crew was responsible for selecting the correct microphones and their proper placement, utilizing proper microphone techniques, setting up headphones and breakdown, and storing equipment properly.

COLLEGE FOR RECORDING ARTS
665 Harrison Street • San Francisco CA 94107 • (415) 781-6306

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® T.M Copyright 1973 College for Recording Arts

SIDE A

Can't Find My Way Come *(composed by Steve Winwood)* *James Reeve*	2:28
Don't Think Twice, It's Alright *(composed by Bob Dylan)* *James Reeve*	3:22
Feel So Blue *Chris Spagnola*	2:38
City Serenade *Jeff Poirier*	4:01
Calliope Waltz *Lloyd Minthorne*	2:27
Road to Peace *Tom Brontl, Deonno Pinkston, & Boyon Al-Dijoill*	4:17

SIDE B:

She's a Revolution *Beat Red*	3:19
Coup D'Etat *Beat Red*	2:33
Acoustic Fingers *Rockslide*	3:02
Medicine Jar *Rockslide*	4:53
Ain't No Funnies In The New York Times *The Murmers*	4:11
Love On The Run *Rhum Boogie*	3:25

Members of the Class of Fall 1987

Rodney Brennen
Chris Coahran
Dovid Chow
Jerry Chen
Jim Folond
Doug Goines
Mike Higgins
Robert Lewis
Lloyd Minthorne
Mark Ople
Jeff Poirier
James Reeve
John Spagnola
Eric Suciu
Georg Oberth
Karm Kerwell
Chris Krail

Co-Coordinators:
John Spagnola,
Lloyd Minthorne

Cover Design:
Lloyd Minthorne

The class of Fall '87 would like to thank Ken Lee for his help in the making of this album. We would like to thank **Fred Catero,** and **John Altmann** for their insights and guidance during the past three semesters.

To Dean, **Leo de Gar Kulka,** we would like to express our appreciation and acknowledge the fact that he has provided us with confidence and knowledge that we will use often in our professions.

— John Spagnola

STATEMENT OF CERTIFICATION

We, the undersigned, do hereby certify the authenticity of this student album project and the conditions under which the productions were recorded.

The Dean Mr. Leo De Gar Kulko

Mr. John Altmann
Advanced Audio Instructor

Dr John Reible
Advanced Music Instructor

Mr Fred Catero
Intermediate Audio Instructor

Mr Steve O Hara
Intermediate Music Instructor

AWARD RECORD MFG., INC.
1106 S. LA CIENGA BLVD.
INGLEWOOD, CALIFORNIA 90304
(213) 645-2281

59

2/23/81 OK

TEST REPORT

Date: 2/19/81

Customer: Hi there Leo Scribe # LS#13

Dear Customer,

Test pressings are an important part of the recording process. It is your opportunity to carefully compare the original tape to the mastered record. The following are among the items we feel should be of concern to you:

A. General Sound	C. Mix	E. Skipping/sticking
B. Band Spacing	D. Equalization	F. Groove echo

Please listen to the entire record and note these as well as any of the following: (1) ticks (2) pops (3) dimples (4) off center and (5) surface noise. Since this test represents the final quality of the product to be shipped to your customer, it is important that you carefully examine the record.

After reviewing the enclosed test pressing, please feel free to call us if you have any questions or comments. Space is provided on this form for your comments and signature. Production of this record will be scheduled upon receipt of your written approval.

Thank you,

Liz Baldus

Liz Baldus — Supervisor, Quality Control

THIS WILL BE 500 ~~XXX~~ BLUE VINYL, Please, shrinkwrap 300 loose.
Please pack in boxes of 25 each.

xx☒ Test Approved ☐ Test Approved with Corrections ☐ Test Not Approved

Approval Signature

Side I SAC-PCM Digital LS13 "A" No.IV LK (Bud)
Oh,what a feeling how clean it IS" Go,man go.
This side startes with the Franz Joseph HAYDN. The label states on the side LS-13a The Album Liners give this side as the Side B.
PLEASE BE CAREFUL TO MATCH THE LABEL MARKINGS WITH THE DISC MARKINGS.

Side II LS-13 SAC-PCM Digital "B"No. IV. LK (Bud)
Now PLEASE ~~XXXXXX~~ OBSERVE THE SIDE MARKINGS. This side has the PAGANINI -PIATIGORSKI VARIATIONS.!! Observe the Cover please, and you will see tht THIS IS THE A SIDE, eventhough the disc is marked B.
The LABEL states on the side LS-13b "Variations on a Paganini Theme"

LIGHT OF LOVE

MUSIC GEORGE FISCHOFF
LYRIC CAROLE BAYER



SCREEN GEMS-COLUMBIA MUSIC INC.
711 5TH AVE.
NEW YORK, N.Y. 10022

C F C F
NOW IM RID-IN ON A RAIN-BOW THATS MOU-IN, EN-RY-
WHEN WE KISS I SEE THE LIGHTS OF THE CIT-Y TURN-IN
C F Am G C
-THING'S BEEN A' GROON-IN' SINCE YOU CAME ON BY
ON OH SO PRTT-Y THAT THEY MAKE ME BLIND
INST
HEY HEY HEY HEY LETS KEEP IT GO-IN
HEY HEY HEY HEY DONT YOU KNOW IT BLOWS MY MIND WHEN ITS GLOW-IN BA-BY
LIGHT OF LOVE BURN THE NIGHT A-WAY LIGHT OF LOVE SEE IT SHINE
LIGHT OF LOVE TURN-IN ON MY DAY SHOW-IN ME THE WAY SINCE YOU'RE MINE

STEREO 1352


THE WOODSTOCK SINGERS
WALKIN' THROUGH
THE PARK
ÄARDVÄRK
RECORDS

THE WOODSTOCK SINGERS



It has become a near-cliché to say that a group sings "for its own pleasure" but with the Woodstock Singers it is self-evident. For these seven young men classics there can be none of the usual accents of career, ambition and fame. For them without this knowledge, the listener can hardly miss the aura of sheer enjoyment that radiates from these selections.

Yet along with this pleasure there is an unmistakable current of concern running through their performance. When you hear their moving songs like "Turn, Turn" or Bob Dylan's classic "The Times They Are A-Changin'," both songs presented here in what may well be their definitive arrangements, you are reminded of Woodstock College, the Jesuit theological seminary near Baltimore.

Their origins [illegible] Woodstock, between [illegible] a diverse array of fields of special skills: Biophysics, Psychology, Classics, Semitic Languages, Linguistics, and even Music. But their destination is that of all seminarians: to somehow relate the action of

Though proficient in a wide variety of moods, they sing [illegible] popular music. Their performances have led [illegible] college audiences and older listeners delighted with discovering the [illegible] music. Because the demand for concert appearances [illegible] far exceeds the time they can spare from study, this album was made to bring their striking style to all.

Produced by RAMONA CREHAN

Musical arrangements and direction by ANGELO DI PIPPO

Engineer: ELVIN CAMPBELL

Recorded at A&R STUDIOS and Woodstock College, New York City

Liner photo, PETER FINK, S.J.

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Cover photo, MORRIS WARMAN

AARDVARK RECORD Division of [illegible] Aardvark Enterprises, Inc. — 600 Fifth Avenue, New York, N.Y. 10017 — PLAVE 6-3324

Robert Bolanos, S.J.
Anthony Capizzi, S.J.
Joseph Dedosh, S.J. — manager
Joseph Delclos, S.J.
Kenneth DeLuca, S.J. — director
George Gilman
John LaBonte, S.J.
Peter Matthews, S.J. — [illegible]
Thaddeus Murphy — piano
Patrick McDermott, S.J. — bass guitar
Eugene Ulrich, S.J. — guitar
Robert White, S.J. — [illegible]

SIDE 1

1. SPECKS OF STARLIGHT (2:40)
E. Ulrich, S.J.
Aardvark Enterprises, Inc. (ASCAP)

2. YESTERDAY (2:43)
J. Lennon, P. McCartney (Northern Songs, Ltd. (BMI))
Maclen Music, Inc. (BMI)

3. SUNRISE SUNSET (2:[illegible])
J. Bock — S. Harnick (Mayerling Productions, Ltd. (BMI))
Sunrise Sunset Music, Inc. (BMI)

4. TURN TURN (2:12)
[illegible]
Limerick Music, Inc. (BMI)

5. THE IMPOSSIBLE DREAM (2:27)
M. Leigh — J. Darion (Helena Ramsay Music, Inc. (ASCAP))
[illegible] Andrew Scott, Inc. (ASCAP)
Sam Fox Publishing Co., Inc. (ASCAP)

6. [illegible] (2:18)
Stookey
Pepamar Music Corp. (ASCAP)

SIDE 2

1. WALKIN' THROUGH THE PARK (2:05)
[illegible] (Northern Songs, Ltd. (BMI))
Apple Music Publishing Co. (ASCAP)

2. THE TIMES THEY ARE A-CHANGIN' (2:40)
B. Dylan (adapt. arr. Simon & Schuster, Inc.)
Warwick Music, Inc. (ASCAP)

3. THE CIRCLE GAME (2:[illegible])
J. Mitchell
Gandalf Publishing (BMI)

4. LITTLE BIRD (2:54)
M. Leigh — J. Darion
Helena Ramsay Music Corp. (ASCAP)
Sam Fox Publishing Co., Inc. (ASCAP)

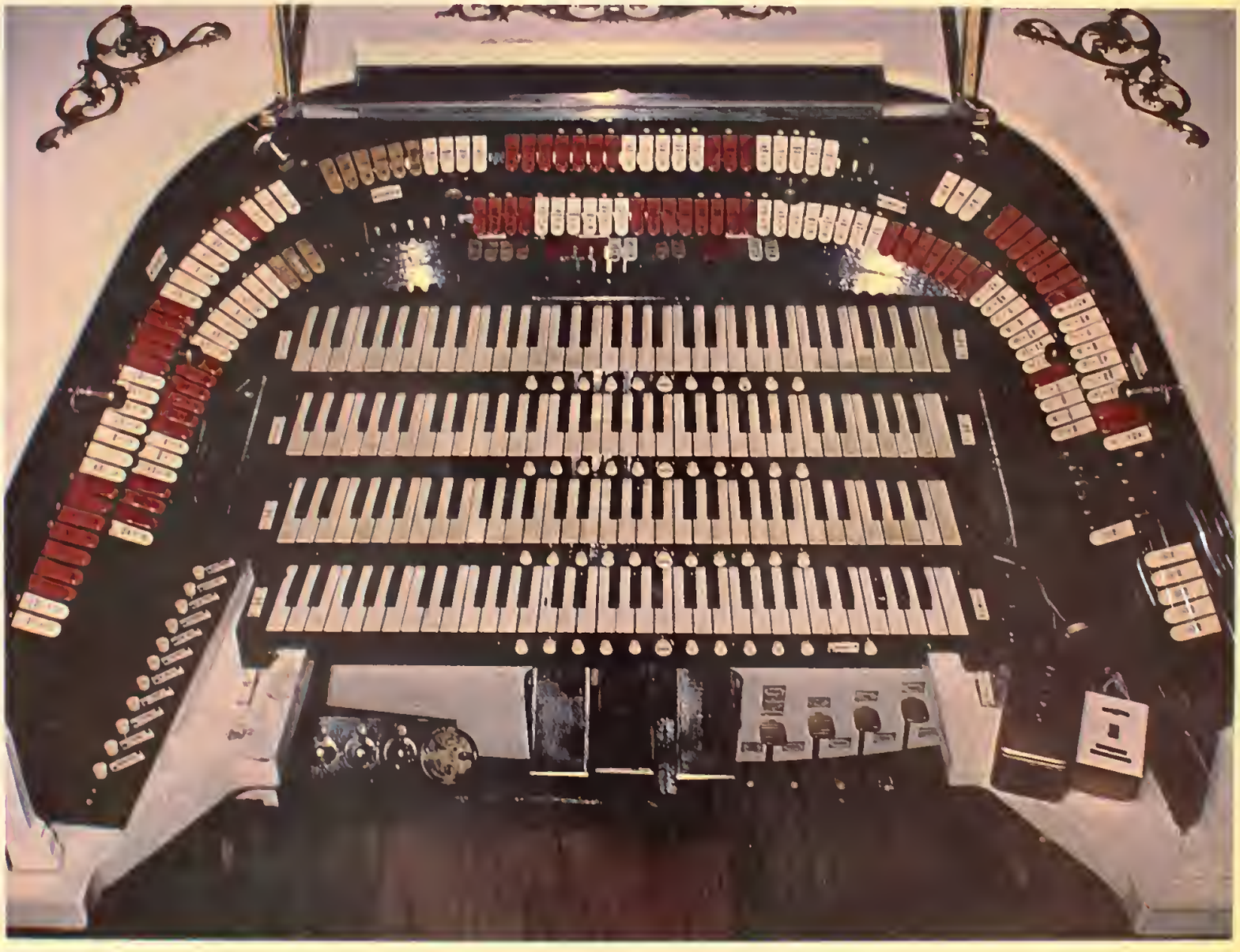
5. TRY TO REMEMBER (2:50)
T. Jones — H. Schmidt (Tessajay Music, Inc. (ASCAP))
Chappell & Co. (ASCAP)

6. [illegible]
[illegible]

STEREOPHONIC

AMHERST SLP-1252

BILL DALTON



AT THE CONSOLE

LOEW'S OHIO THEATRE — COLUMBUS

THE THEATRE AND THE ORGAN:

Loew's Ohio Theatre was designed by Charles Lamb and opened in 1928. It featured such refinements as a two-section stage elevator, full orchestra elevator, organ elevator, and grand piano elevator. The organ is installed in two organ chambers, one on each side of the proscenium of the 3,100 seat flagship of the Loew's circuit in Columbus, which is under the stewardship of Sam Shubouf, city manager, who made it possible for this recording to take place. With all of its ornate chandeliers and draperies still in fine condition, Loew's Ohio truly reflects all the nostalgic qualities of the term "movie palace."

The organ, a 22 rank, 4 manual Robert Morton, was installed in 1928. It contains 375 stop tablets controlling 1584 pipes, the largest of which is 32 feet long and 36 inches square, the smallest being about the size of a lead pencil. In addition to the pipes, there are many percussions including Xylophone, Chrysoglott, Glockenspiel, Chimes, Snare Drum, Tom Tom, Wood Drum, Tambourine, Castanets, Chinese Gong, Triangle, Bass Drum, Tympani, Cymbal, Crash Cymbal, Grand Piano, and Orchestra Bells. There are also a number of sound effects which include Bird Whistle, Sleigh Bells, Telephone Bells, Door Bells, Steamboat Whistle, Fire Gong, Surf, Wind, Thunder, Aeroplane Motors, Horse Hoofs, Klaxon, and two Church Bells.

This is the largest theatre instrument in the State of Ohio and has been restored to its present excellent condition by a team of ATOE (American Theatre Organ Enthusiasts) members headed by Carlos Parker and Tom Hamilton.

BILL DALTON:

Residents of central Ohio and, in more recent years, those of the east coast states bordering the New York area, who have heard Bill Dalton need no introduction to this virtuoso of the console. Those who have not had the pleasure of hearing him need only to play this album to appreciate this fine artist's work on the organ. Bill's early musical training, which included thorough grounding in harmony theory, lead ultimately to concert piano and concert organ techniques which he utilizes to the fullest in his professional work today.

His career in music began on the theatre organ just prior to its decline as an entertainment medium in movie palaces throughout the country. He appeared as organ soloist in several of Columbus' leading theatres, including Loew's Ohio; he was organist at the Bird Theatre in Richmond, Virginia for several years, and appeared for a brief time at the famed Music Hall organ, Radio City in New York. With the future of the theatre organ already doomed to near extinction, Bill turned his talents to the electric organ which was making fast headway on the American musical scene. For a number of years now he has displayed his talents on the electric organ on radio and television programs as well as being featured organist in some of the fine supper clubs of the leading hotels in the eastern half of the United States. At the present time he is doing concert work as well as teaching at several organ studios in adjacent states which border his Manhattan home.

In May, 1968 a group of organ enthusiasts in Columbus, who were instrumental in restoring this Robert Morton organ, persuaded Bill to return for one more concert. The album represents a sampling of some of the numbers which he presented to an enthusiastic audience of theatre organ lovers who showed their admiration with three standing ovations. We are sure that you, too, will be caught up in this same enthusiasm when you hear Bill Dalton bring to life once again this magnificent organ, playing it as it was designed to be played—orchestrally. When one considers all of the remote possibilities, which had to become realities, in order to present this album to organ fans, it must be said that Fate surely played a great part in bringing about this reunion of the artist with his first love, the queen of all musical instruments, the pipe organ.





Side 1

1.	Bill (Kern) The Song Is Ended (Berlin)		4.20
2.	June Is Bustin' Out All Over Climb Ev'ry Mountain Oklahoma	(Rodgers)	3.42
3.	Love Is Blue (Popp)		2:12
4.	In The Mood (Garland)		3:26
5.	Scratch My Boch (P. Nero)		2:35
6.	When Day Is Done (Katscher)		2:52
			19:07

Side 2

1.	2nd Hungarian Rhapsody (Liszt)	5:05
2.	Clair De Lune (Debussy)	3:25
3.	Battle Hymn Of The Republic (Steffe)	3:36
4.	Orpheus Overture (Offenbach)	4:30
		16:36

CREDITS
Producers Tom K. Hamilton, Neil Grover, Frank Babbitt
Recording John H. Wartel
Technical Assistance Joseph W. Romanowski
Production Management Ronald A. Chmiel
Pressing Capitol Records Inc., Custom Services N.Y.C.
Jacket MacMurray Press, N.Y.C.
Custom Production Amherst Records, 153 Walton Drive, Buffalo, N.Y. 14226


RPC
SPRING CONCERT 1976
THE PENNRIDGE SENIOR HIGH SCHOOL
BAND, ORCHESTRA and STAGE BAND
Side 1 STEREO
Rerecorded from client's furnished tape
Z 441161
1. PSALM AND AIR (Marcello)
2. WHERE OR WHEN (Rodgers)
3. OLD DEVIL MOON (Lane)
4. MANTILLA LACE (Arr. Como)
Soloists - K. Souder, Piano — G. Radvon, Trumpet
5. LENNON AND McCARTNEY SOLID GOLD
(Arr. DeCamp) Soloists - D. Kramer, Oboe
Beverly Dager, Flute
Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey


RPC
SPRING CONCERT 1976
THE PENNRIDGE SENIOR HIGH SCHOOL
BAND, ORCHESTRA and STAGE BAND
Side 2 STEREO
Rerecorded from client's furnished tape
Z 441162
1. SEMPER FIDELIS MARCH (Sousa)
D. Rogers - Student Directress
2. CONCERTATA (Livingston/Forsblad)
3. BEGUINE FOR BAND (Osser) D. Kramer - Oboe Soloist
4. RIFFIN' THE BLUES (Van Auken)
Soloists - M. Rhine, Trumpet — D. Nally, Tenor Sax.
D. Knipe, Trombone — S. Robison, Drums
5. AMERICA THE BEAUTIFUL (Arr. Dragon)
6. THE STARS AND STRIPES FOREVER (Sousa)
S. Malishauckl, Piccolo Soloist
Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

aura e.p.

A. soul eroctica 10:15
dozia blakey 1997

B. space.time.love 12:30
(nou lion meets scuba mix)
dozia blakey king britt 1995
*king britt appears courtesy
of ovum recordings



A-NL003 33.3rpm

all tracks written, produced & mixed by dozia blakey
at the tree house:special blessings out to: helen blakey and the
blakey family tree, king britt, josh wink & matt brookman,
611 records, kelvin, T&A, robbie tronco, blake, the wamdue kids,
circle productions/dj gigi and all my dj posse from philly-
u know who u r, mastered by mark "sir risky" at
third story recordings, philadelphia
noulion003-a



MB 014 A
33 1/3 RPM

MASSIVE SOUNDS MUSIC
(ASCAP)

FUNKMASTER FLEX

DOPE ON PLASTIC

1. AFTER MIDNIGHT MIX

PRODUCED & ARRANGED BY FUNKMASTER FLEX
CO-PRODUCED & MIXED BY SALAAM REMI
EXECUTIVE PRODUCER: BOBBY KONDERS

DISTRIBUTED BY BROOKLYN
(718) 399-2170



MB 014 B
33 1/3 RPM

MASSIVE SOUNDS MUSIC
(ASCAP)

FUNKMASTER FLEX

DOPE ON PLASTIC

1. BEFORE MIDNIGHT MIX
2. BEATS

PRODUCED & ARRANGED BY FUNKMASTER FLEX
CO-PRODUCED & MIXED BY SALAAM REMI
EXECUTIVE PRODUCER: BOBBY KONDERS

DISTRIBUTED BY BROOKLYN
(718) 399-2170

Side 1 Stereo

MORE HOT BUTTER

By:

HOT BUTTER

MUSICOR RECORDS



MS 3254-A

1. SLAG SOLUTION
2. SOUNDS-SIMPLE (Medley)
3. PERCOLATOR
4. WHEELS
5. SKOKIAN

℗ Musicor 1973

TM ® TALMADGE PRODUCTIONS
MADE IN U.S.A.

Side 2 Stereo

MORE HOT BUTTER
By:
HOT BUTTER

MUSICOR RECORDS

MS 3254-B

1. SPACE WALK
2. THE MASTERPIECE
3. TEQUILA
4. SYNCOPATED CLOCK
5. MAH-NA, MAH-NA

℗ Musicor 1973

TM ® TALMADGE PRODUCTIONS
MADE IN U.S.A.

YOUR FAVORITE ARTISTS ARE ON



WEED

"C. C. RIDES AGAIN"

WS-801 DJ
SIDE 1
A Trademark of
Motown Record
Corp. © 1969

HS-1664
X3RS-9022
STEREO
DJ Copy - Not For Sale

1. C. C. RIDER
(Adaptation by: D. Richards, D. Van De Pitte) 3:40
2. SPINNING WHEEL
(D. C. Thomas) 4:15
3. HOW ABOUT YOU
(D. Richards, S. Sanders, D. Van De Pitte) 2:50
4. GOOD MORNING STARSHINE
(G. MacDermot, G. Ragni, J. Rado) 3:40
5. WITH A LITTLE HELP FROM MY FRIENDS
(J. Lennon, P. McCartney) 4:40

Produced by Deke Richards

STEREO

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YOUR FAVORITE ARTISTS ARE ON



WEED

"C. C. RIDES AGAIN"

WS-801 DJ
SIDE 2
A Trademark of
Motown Record
Corp. © 1969

HS-1665
X3RS-9023
STEREO
DJ Copy - Not For Sale

1. ONE (Nilsson) 4:35
2. IN THE GHETTO
(S. Davis) 2:39
3. CAN I SEE YOU IN THE MORNING
(D. Richards) 3:20
4. YOU'VE MADE ME SO VERY HAPPY
(B. Gordy, Jr., F. Wilson, B. Holloway, P. Holloway) 3:40
5. GET BACK
(J. Lennon, P. McCartney) 4:30

Produced by Deke Richards

STEREO

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SOPER SOUND MUSIC LIBRARY

INTERNATIONAL
MEDIA MARKETING, INC.
© ℗ 1983

1. 91A- 1 . . . 4:11
2. 91A- 2 . . . 0:60
3. 91A- 3 . . . 0:30
4. 91A- 4 . . . 4.11
5. 91A- 5 . . . 0:60
6. 91A- 6 . . . 0:30
7. 91A- 7 . . . 3:49
8. 91A- 8 . . . 0:60
9. 91A- 9 . . . 0:30
10. 91A-10 . . . 3:49
11. 91A-11 . . . 0:60
12. 91A-12 . . . 0:30

SERIES IX
ALBUM ONE

A

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MEDIA MARKETING, INC.
© ℗ 1983

1. 91B- 1 . . . 3:44
2. 91B- 2 . . . 0:60
3. 91B- 3 . . . 0:30
4. 91B- 4 . . . 3:44
5. 91B- 5 . . . 0:60
6. 91B- 6 . . . 0:30
7. 91B- 7 . . . 3:25
8. 91B- 8 . . . 0:60
9. 91B- 9 . . . 0:30
10. 91B-10 . . . 3:25
11. 91B-11 . . . 0:60
12. 91B-12 . . . 0:30

SERIES IX
ALBUM ONE

B



Prestige

Kenny Burrell, Donald Byrd
Mal Waldron, Hank Mobley

ALL DAY LONG & ALL NIGHT LONG

PRST-24025

PROMOTIONAL COPY

SIDE 1

17748

1. ALL NIGHT LONG 16:56
(K. Burrell) Prestige Music/BMI

℗ - Prestige Records 1973

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA



Prestige

Kenny Burrell, Donald Byrd
Mal Waldron, Hank Mobley

ALL DAY LONG & ALL NIGHT LONG

PRST-24025

PROMOTIONAL COPY

SIDE 2

NOT FOR SALE

1. BOO-LU 6:37
(H. Mobley) Prestige Music/BMI

2. FLICKERS 6:00
(M. Waldron) Prestige Music/BMI

3. LI'L HANKIE 8:12
(H. Mobley) Prestige Music/BMI

℗ - Prestige Records 1973

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA

Olive Records

"LIFETIMES"

KEVIN CLEMENCE

Side One
Stereo

OR-1051
33 1/3 RPM

1. My Friend
2. Time
3. Closer To You
4. Nothing Wrong
5. Ocean Sunrise

All songs © ℗ 1985 Kevin Clemence
Olive Homestead Music

Olive Records

"LIFETIMES"

KEVIN CLEMENCE

Side Two
Stereo

OR-1051
33 1/3 RPM

1. Canada
2. Wandering
3. Because Of You
4. You Are Here
5. Lifetimes

All songs © ℗ 1985 Kevin Clemence
Olive Homestead Music


MCA RECORDS
45 r.p.m.
12 MCA 370
℗ 1978
MCA Records Inc.
1
STEREO
(12 MCA.370A)
1
MY FAVORITE FANTASY
(Van McCoy)
From the Album "My Favorite Fantasy"
Warner Bros. Mus. Ltd.
VAN McCOY
Arranged and Conducted by Van McCoy
Produced by Van McCoy and
Charles Kipps for
McCoy-Kipps
Productions
EMI RECORDS LTD · ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED · UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED · MADE IN GT BRITAIN


MCA RECORDS
45 r.p.m.
12 MCA 370
℗ 1978
MCA Records Inc.
2
STEREO
(12 MCA.370B)
2
YOU'RE SO RIGHT FOR ME
(Van McCoy)
From the Album "My Favorite Fantasy"
Warner Bros. Mus. Ltd.
VAN McCOY
Arranged and Conducted by Van McCoy
Produced by Van McCoy and
Charles Kipps for
McCoy-Kipps
Productions
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RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

The Golden State Jazz Band
"Alive and at Bay"

Side A

33⅓ RPM
SOS 1006

1.	**Sugarfoot Strut** (Pierce, H. Myers and Schwab)	4:34
2.	**Stardust** (Hoagy Carmichael)	5:29
3.	**Once In A While** (William H. Butler)	4:48
4.	**You're Driving Me Crazy** (Walter Donaldson)	4:37
	Total	19:28

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RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

The Golden State Jazz Band
"Alive and at Bay"

Side B

33⅓ RPM
SOS 1006

1. **How Long, How Long Blues** (LeRoy Carr) 5:45
2. **Give Me Your Telephone Number** (J.C. Higginbotham) (verse Ev Farey) 5:23
3. **You Don't Love Me** (Louis Cottrell) 6:13
4. **Get Out of Here** (Kid Ory & Bud Scott) 4:20

Total 21:41

℗ Copyright Stomp Off Records 1981



WALDO'S RAGTIME ORCHESTRA
SMILES AND CHUCKLES

SIDE A

S.O.S. 1007

1.	KNOCK OUT DROPS —A Trombone Jag	2:44
2.	THE WATERMELON TRUST —A Slow Drag	3:32
3.	THAT TEASIN' RAG	2:41
4.	ELI GREEN'S CAKEWALK (Solo)	2:16
5.	THAT MYSTERIOUS RAG	2:20
6.	ALEXANDER'S RAGIME BAND	1:48
7.	THE BURNING OF ROME —Descriptive March and Two Step	3:46
		Total 19:07

Sonic Arts Corp.
San Francisco, CA USA
Pressings made in West Germany



WALDO'S RAGTIME ORCHESTRA
SMILES AND CHUCKLES

SIDE B

S.O.S. 1007

1.	SMILES AND CHUCKLES	2:23
2.	LITTLE JACK'S RAG (Solo)	3:17
3.	SALLY TROMBONE	3:17
4.	YANKEE BIRD MARCH	2:35
5.	ALKALI IKE — A North Dakota Misunderstanding (Perfect)	2:55
6.	DILL PICKLES RAG	2:04
7.	STOP IT — Fox Trot	2:08
		Total 18:39

Sonic Arts Corp.
San Francisco, CA USA
Pressings made in West Germany

A SAC-PCM
DIGITAL
RECORD ©TM

sonicarts™

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

laboratory series

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℗ COPYRIGHT 1981 SAC

SAN FRANCISCO SWING EXPRESS

SIDE A — SQ QUAD — **LS-29**

LADY BE GOOD (George & Ira Gershwin)	3:32
DON'T BE THAT WAY (Goodman/Sampson)	5:44
SEVEN COME ELEVEN (Goodman/Henderson/Christian)	3:41
BIRTH OF A BAND (Quincy Jones)	3:56

All songs ASCAP except
BIRTH OF A BAND (BMI)

A SAC-PCM
DIGITAL
RECORD ©TM

sonicarts™

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laboratory series

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SAN FRANCISCO SWING EXPRESS

SIDE B SQ QUAD **LS-29**

AVALON (Rose/Jolson)	3:56
TUXEDO JUNCTION (Dash/Feyne/Hawkins/Johnson)	3:44
HONEYSUCKLE ROSE (Thomas Waller)	4:26
AIRMAIL SPECIAL (Goodman/Mundy/Christian)	3:25

All songs ASCAP

A SAC-PCM
DIGITAL
RECORD ©TM

sonicarts ©TM

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laboratory series

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SIDE ONE

"MEMORIES OF OLD VIENNA" — EIN SCHRAMMEL KONZERT

Im Kahlenberg Dorfel, *Phillip Fahrbach*	3:24
Der Kupferschmidt, *C. Perter*	1:55
Zwei Herzen in Drei-Viertel Tackt, *Robert Stolz*	2:07
Grossmutterchen, *Gustav Langer*	4:21
Wien Bleibt Wien, *Johann Schrammel*	2:39
Heute Abend, Komm Ich Zu Dir, *Franz Lehar*	2:17

Arrangements de Gar Music ASCAP

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SIDE TWO — "MEMORIES OF OLD VIENNA" — EIN SCHRAMMEL KONZERT

Pikanterien, *Franz Lehar*	3:50
Erzherzog Albrecht, *Karl Komzak*	2:34
Wien, Stadt Meiner Traume, *Rudolf Sieczynski*	3:02
Standchen, *Heykins*	2:20
Das Furstenkind, *Franz Lehar*	3:30
Hab 'Ein Blaues Himmelbett, *Franz Lehar*	2:57

Arrangements de Gar Music ASCAP

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Accordia

RECORDS

ACCORDION CONCERT

SIDE I
33-1/3 RPM

ALP-102

JOHN MOLINARI
"ACCORDION VIRTUOSO"

1. RUMANIAN RHAPSODY. . .Enesco, arr Molinari 5:11
2. HUNGARIAN FANTASY. . .Liszt arr. Molinari 4:00
3. DANCE OF THE HOURS. . .Ponchielli, arr Molinari 3:07
4. RHAPSODIE #2 in C MINOR. . .Frosini 3:23
5. BACCHANALE. . .Saint Saens, arr Molinari 3:21

ACCORDIA ' Trademark
Reg U S Pat Off
Made in USA

Accordia

RECORDS

ACCORDION CONCERT

SIDE II
33-1/3 RPM

ALP-102

JOHN MOLINARI
"ACCORDION VIRTUOSO"

1. GYPSY AIRS (Ziguenerweisen). . .
DeSarasate arr Molinari 3 58
2. FINLANDIA. . .Sibelous arr Molinari 5 20
3. POET & PEASANT OVERTURE. . .
VonSuppe, arr Molinari 5 25
4. SEMIRAMIDE. . .Rossini, arr Molinari 3 12

ACCORDIA Trademark
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NUMBER
23

SIDE 1

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA
Conducted by George Cleve
Claude Frank, Piano
Mozart: Concerto for Piano and
Orchestra in d minor, K. 466
1. Allegro 14:12

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NUMBER
23

SIDE 2

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA
Conducted by George Cleve
Claude Frank, Piano
Mozart: Concerto for Piano and
Orchestra in d minor, K. 466
1. Romance 9:53
2. Rondo: Allegro assai 7:30

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"A NEW LIFE IN CHRIST"

KIP-Slp-1171

SIDE ONE

"THE TESTIMONY OF BOB PORTER"

"He Touched Me"—Gaither
Sang by Mrs. Bob Porter

Introductory Comments by
Rev. Sam Edwards, Jr.

VOL. I

P.O. Box 6325 Alexandria, Va. 22306

Bob Porter Evangelistic Association, Inc.

A KING'S INN PRODUCTION

"A NEW LIFE IN CHRIST"

KIP-Slp-1171

SIDE TWO

"THE TESTIMONY OF BOB PORTER"

"He Touched Me"—Gaither
Sang by Mrs. Bob Porter

Introductory Comments by
Rev. Sam Edwards, Jr.

VOL. I

P.O. Box 6325 Alexandria, Va. 22306

CAPRICORN RECORDS®

SEA LEVEL

SIDE I
STEREO



CPD-1-0314
(CPD-1-0314-AS)

SNEAKERS (Fifty-Four)

(J. Nalls)

Published by Under the Cover Music Co./
No Exit Music Co., Inc. - BMI

Produced by Stewart Levine for Outside Production, Inc.

Time: 6:40 DISCO VERSION

℗ 1979 CAPRICORN RECORDS, INC.

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CAPRICORN RECORDS®

SEA LEVEL

SIDE II
STEREO

CPD 1-0314
(CPD 1-0314-BS)

LIVING IN A DREAM

(R. Bramlett, D. Causey, A. Pearson)
Published by Stoned Individual Music Co./
Sweet Glory Music Co., Inc. - BMI
Produced by Stewart Levine for Outside Productions, Inc.
Time: 4:32
℗ 1979 CAPRICORN RECORDS, INC.

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the Rapture

SIDE ONE

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the Rapture

SIDE TWO

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Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Series T-137
33 RPM

Immortality
PART 1
T-137-A

AND JESUS SAID

BY

ERNEST HOLMES

Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Series T-137
33 1/3 RPM



Immortality
PART 2
T-137-B

AND JESUS SAID

BY

ERNEST HOLMES

Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Series T-140
33 RPM

Immortality
PART 1
T-140-A

WISDOM OF SOLOMON

BY

ERNEST HOLMES

Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Series T-140
33 RPM

Immortality
PART 2
T-140-B

WISDOM OF SOLOMON

BY

ERNEST HOLMES

By Arrangement With
Damil Productions

1. THEME FROM SUPERMAN — 4:19
(John Williams)
2. PANIC ON PLANET 'K' — 3:42
(Wilford Holcombe)

SUPERMAN ™
And Other
Disco Hits

The Doctor
EXX Band

SPC 3668-A



SIDE 1

STEREO

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Damil Productions

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

3. THEME FROM 2001 — 4:51
(Richard Strauss)
4. MOUNTAIN FUNK — 4:18
(B. George/D. Hunt)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

By Arrangement With
Damil Productions

1. THEME FROM STAR WARS — 3:59
(John Williams)
2. LOIS GETS ON DOWN — 4:26
(B. George/D. Hunt)

SUPERMAN ™
And Other
Disco Hits

The Doctor
EXX Band

SPC 3668-B



SIDE 2

STEREO

℗ 1979,
Damil Productions

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

3. THEME FROM CLOSE ENCOUNTERS — 4:19
(John Williams)
4. METROPOLITAN HEAT — 5:28
(B. George)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.


MANUFACTURED BY RCA VICTOR, CUSTOM RECORD DIVISION FOR ZONDERVAN'S
ZONDERVAN VICTORY RECORDING
Sons of Thunder
ZLP-754
Non-Breakable
Side 1
W4RM-5596
1. I DON'T KNOW WHY - Hettenhouser SESAC 1:36
2. I WANT TO BE - Hettenhouser SESAC 3:31
3. HE AROSE - Gaulding SESAC 3:11
4. PEOPLE GET READY - Mayfield BMI 2:33
5. I AM PERSUADED
Hettenhouser SESAC 3:46
LONG • • 33⅓ • • PLAY
RECORDING DIVISION, ZONDERVAN PUBLISHERS, GRAND RAPIDS, MICHIGAN, MADE IN U.S.A.


MANUFACTURED BY RCA VICTOR, CUSTOM RECORD DIVISION FOR ZONDERVAN'S
ZONDERVAN VICTORY RECORDING
Sons of Thunder
ZLP-754
Non-
Breakable
Side 2
W4RM-
5597
1. HE'S WALKING WITH ME - Woodhams SESAC 2:47
2. LIKE THE WIND - Gadling SESAC 1:50
3. NEW WINE - Kriz SESAC 1:50
4. NEW LIFE NOW TO LIVE
Woodhams SESAC 3:27
5. THOSE WHO WAIT ON THE LORD
Sullivan SESAC 2:51
LONG · · 33⅓ · · PLAY
RECORDING DIVISION, ZONDERVAN PUBLISHERS, GRAND RAPIDS, MICHIGAN. MADE IN U.S.A.

How to Receive The Gift of The Holy Spirit

Side 1

From sound track of live teaching session.

by George Otis

BIBLE VOICE
P.O. Box 3521
Van Nuys, Calif. 91407

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How to Receive The Gift of The Holy Spirit

Side 2

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by George Otis

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Van Nuys, Calif. 91407

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YOUNG AND FREE

"This One's For You, Jesus"

FOURMOST

SIDE 1

1. I BELIEVE IN MUSIC
2. JESUS IS BEAUTIFUL
3. SITTING AT THE FEET OF JESUS
4. LORD, THANK YOU
5. IT'S A NEW WORLD

A4RS-3864

COMPATIBLE
STEREO
FM7116CS
33 1/3 RPM

YOUNG AND FREE

"This One's For You, Jesus"

FOURMOST

SIDE 2

COMPATIBLE
STEREO

FM7116CS

33 1/3 RPM

1. SOMETHING TO BELIEVE IN
2. LOOK TO YOUR SOUL
3. LISTEN
4. TRUST ME
5. THEY'LL KNOW WE ARE CHRISTIANS BY OUR LOVE

A4RS-3865

side one

THE NEW LIFE

Mark

CUSTOM RECORDING DIVISION

GERALD LEWIS RECORDING
Box 3671 / Arlington, Va. 22203

MC 1744

stereophonic

1. TWO HANDS - T. Coomes, C. Butler (3:07)
2. SAVE THE SADNESS - Lovesong (5:16)
3. MY SAVIOUR - Flanders (2:57)
4. IT'S YOUR DAY - Shorb (2:01)
5. LONG, LONG AGO - J. Tinsley (3:52)

33 1/3 rpm

side two

THE NEW LIFE

GERALD LEWIS RECORDING
Box 3671 / Arlington, Va. 22203

MC 1744 stereophonic

1. A DAY LIKE TODAY - D. Drobish (3:18)
2. GET TOGETHER - B. Dylan (4:51)
3. NEW LIFE - P. Jacobs (3:25)
4. QUIET PLACE - R. Carmichael (2:48)
5. SHEPHERD OF LOVE - J. Peterson (2:57)
6. THE NEW 23rd - R. Carmichael (2:07)

33 1/3 rpm

Mark
CUSTOM RECORDING DIVISION


DEL-RAY RECORDS
TWO SIDES OF JON & JODI
Side One
RI3180A
Produced by:
Jim Stayton
33 1/3 RPM
Stereophonic
Forlorn Music
(BMI)
DR1001A
1. Lady Bug (2:20)
2. You're Not Leaving Me (1:58)
3. Come Down My Child (3:05)
4. I'll Still Love You (2:23)
5. All My Life I'll Live For You (2:42)
6. When You Are Gone (2:11)
(Stayton-Garthwaite-Pippin)
DEL-RAY RECORDS — DOVER, DELAWARE 19901

DEL-RAY RECORDS

TWO SIDES OF JON & JODI

Side Two
RI3180B
Produced by:
Jim Stayton

33 1/3 RPM
Stereophonic
Forlorn Music
(BMI)
DR1001B

1. Time Wins (2:45)
2. Ramblin Soul (2:03)
3. Just Let Me Be (2:11)
4. Love With Feeling (3:02)
5. Pitiful World (2:27)
6. You Are Mine (2:09)

(Stayton-Garthwaite-Pippin)

DEL-RAY RECORDS — DOVER, DELAWARE 19901


ODE 70
Writer: CAROLE KING
1. Spaceship Races
2. No Easy Way Down
3. Child Of Mine
4. Goin' Back
5. To Love
6. What Have You Got To Lose
STEREO
SIDE 1
SP-77006
(77011)
All selections published by
Screen Gems-Columbia
Music, Inc. (BMI)
All songs written by
Carole King and Gerry Goffin
Produced by
John Fischbach
DISTRIBUTED BY A & M RECORDS • 1416 N. LA BREA, HOLLYWOOD, CALIFORNIA 90028


ODE 70
Writer: CAROLE KING
1. Eventually
2. Raspberry Jam
3. Can't You Be Real
4. I Can't Hear You No More
5. Sweet Sweetheart
6. Up On The Roof
STEREO
SIDE 2
SP-77006
(77012)
All selections published by
Screen Gems-Columbia
Music, Inc. (BMI)
All songs written by
Carole King and Gerry Goffin
Produced by
John Fischbach
DISTRIBUTED BY A & M RECORDS • 1416 N. LA BREA, HOLLYWOOD, CALIFORNIA 90028

AWAKENINGS

MARGERY TEDE AND FRIENDS

Ron McFarland: from THE SONG OF PEGASUS
(Adapted from the poem of Rumer Godden)

Arias and Duets: Little Drops of Water,
I Can Remember the World, Noah's Soliloquy,
What Is All This Nonsense, How Long, Oh Lord,
Oh Lord, Make Me Worthy, My Wife and I

(©1984 by Ron McFarland, de Gar Music, ASCAP)

SIDE ONE

Stereo ACA 11-19862

Jon Sutton: A CHILD'S GARDEN OF SONGS
Robert Louis Stevenson

My Ship and I, Where Go the Boats,
Farewell to the Farm, The Swing, The Lamplighter,
Armies in the Fire, Escape at Bedtime

Performed by the KRONOS QUARTET

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AWAKENINGS

MARGERY TEDE AND FRIENDS

Kirke Mechem: from the work
GOODBYE, FAREWELL and ADIEU
"Three Songs of Parting" (©1969 by Kirke Mechem)

Since There's No Help *(Michael Drayton, 1563-1631)*
Parting, Without Sequel *(John Crowe Ransom, 1888-)*
Let It Be Forgotten *(Sara Teasdale, 1844-1933)*

Performed by Margery Tede

SIDE TWO



Stereo ACA 11-19862

Kirke Mechem: SONATA FOR PIANO, OPUS 26
Dedicated to William Corbett-Jones
(©1969 by Kirke Mechem)

Allegro con brio
Lento
Allegro con brio

Performed by William Corbett-Jones, piano

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-1
Side 1



1. Casablance #1
2. Bobby Thompson
3. Fred Allen
4. FDR Inaugral
5. Mutiny On The Bounty

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-1
Side 2

1. Rebel Without A Cause
2. Chubby Checker
3. 1929 Rose Bowl
4. La Guardia
5. Yankee Doodle

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-2
Side 1

1. King King
2. King Edward VIII
3. The Platters
4. Lone Ranger
5. Kookie Burns

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-2
Side 2

1. Little Caesar
2. Lou Gehrig
3. Amos and Andy
4. My Way
5. Dead End

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-3
Side 1

1. Angels With Dirty Faces
2. Moon Shot
3. Tom and Jerry
4. Little Orphan Annie
5. Casablanca II

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-3
Side 2

1. Easy Rider
2. Knute Rockne
3. Harry Truman
4. Cover Records
5. Moby Dick

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-4
Side 1

1. Preakness
2. Sea Wolf
3. Mark Twain
4. Flash Gordon
5. Public Enemy

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-4
Side 2

1. Mr. District Attorney
2. Jazz Singer
3. Cotton Bowl
4. Elvis Presley
5. Gone With The Wind

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-5
Side 1

1. Bob Dylan
2. Louis-Schmelling
3. Gold Diggers
4. Superman
5. Shirley Temple

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-5
Side 2

1. Jack Benny
2. Judy Garland
3. Sid Caesar
4. Arsenic And Old Lace
5. Fanny Brice

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-6
Side 1

1. Kings Row
2. Wrong Way Corrigan
3. Ben Hur
4. 1916 Football
5. Abbott and Costello

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-6
Side 2

1. They Drive By Night
2. Babe Ruth
3. My Fair Lady
4. The Monkey Trial
5. Maltese Falcon

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-7
Side 1

1. Shirley Temple # 2
2. Oklahoma
3. Command Performance
4. Dufo
5. Senate Committee

665 Harrison St.
San Francisco, Ca. 94107



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Fall Album '84

Side One

1. Flute Quartet in D Major K 285. By Wolfgang Mozart 2:04
2. Mi Burrito 3:53
3. Alegrias 5:41
4. World Hunger Commercial ..... :59
5. That's Life 3:29
6. Marriage of the Hen & Cuckoo 3:24

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Fall Album '84

Side Two

1. Love on Her Mind 4:56
2. Earthquake Nightmare 8:37
3. Is Anything Still There 5:09

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FALL CLASS OF 1982

SIDE A

1. "AUTUMN POEM" 5:05
Prod. by Raymond Chu; Co-prod. by David Wang & Alvin Leong
Engineered by David Wang & Alvin Leong

2. "SHALL I SING FOR YOU A SONG" 3:52
Produced by Raymond Chu; Co-produced by Daniel Keil
Engineered by David Pinon

3. "WEST END BLUES" 2:50
Produced by Michael Keating;
Engineered by Jonathan January

4. "ALL THE THINGS YOU ARE" 3:38
Produced by Alvin Leong;
Co-produced by Raymond Chu
Engineered by David Wang

5. "CRIED MY LAST TEAR" 4:18
Produced by Seth Lear;
Engrd. by Francisco Garcia



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FALL CLASS OF 1982

SIDE B

1. "PTERADACTYL" 3:46
Produced by Rafael Sosa;
Engineered by Dennis Garcia

2. "PUNK" 2:33
Produced by Franz Rausch;
Engineered by Daniel Keil

3. "NOBODY" 4:00
Produced by Keizo Kabata;
Engineered by Noboro Yamamoto

4. "SEA JOURNEY" 6:15
Produced by Alvin Leong;
Co-produced by Raymond Chu
Engineered by David Wang



PEACE

RECORDINGS

SIDE ONE
33⅓ RPM STEREO
SAC 292 A

Muriel Sings Praises

The Blood Will Never Lose Its Power *(Crouch)*
MANNA MUSIC, INC. (ASCAP)

Jesus Is Lord *(Wheaton)*

Sweet, Sweet Spirit (Akers)
MANNA MUSIC, INC. (ASCAP)

It is No Secret *(Hamblin)*
HARRY FOX AGENCY

Get All Excited *(William J. Gaither)*
GAITHER MUSIC CO. (ASCAP)

P.O. BOX 3276 — EUREKA, CA



PEACE

RECORDINGS

SIDE TWO
33⅓ RPM STEREO
SAC 292 B

Muriel Sings Praises

Victory In Jesus *(Bartlett)*
A.E. BRUMLEY & SONS — SESAC

Take The First Step *(Haire)*
HAPPY HAVEN PUBLISHING — BMI

Follow Me *(Stanphill)*
SINGSPIRATION — SESAC

Forever Is A Long, Long Time *(Wheaton)*

What A Day That Will Be *(Hill)*
SPEER — SESAC

P.O. BOX 3276 — EUREKA, CA

GOLDEN GATE
ENTERPRISES

PRESENTS

TOM & LEE



1. LOVE ME MORE
2. STILLNESS OF THE NIGHT
3. THERE'S A CHANGE GONNA COME
4. CAROLEE
5. THE WATER IS WIDE

GSR-10747



College for Recording Arts

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STERED SIDE A

SUMMER WORKSHOP 1980

The record contains shortened selections from Recording Projects conducted by the students graduating Sept. 1980. and mastered by the students of the Disc Mastering Courses Sept.-Dec. '80.

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STEREO

SIDE B

SUMMER WORKSHOP 1980

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FROM STUDIO B

STARRING

ALAN BARZMAN & PAT McCORMICK

27. "MOST SOLICITOUS" (1:30)
28. "WORLD'S SHYEST" (1:30)
29. "ODDS-MAKER" (1:28)
30. "LINGUIST" (1:29)
31. "OFF-BEAT HISTORIAN" (1:22)
32. "JOB APPLICANT" (1:27)

33 1/3 RPM

Record 2, Side A

33. "MOST CONCEITED" (1:20)
34. "HOBBY SHOP OWNER" (1:30)
35. "MOST DIVORCED" (1:28)
36. "OLDEST PAPERBOY" (1:18)
37. "SPORTS EQUIPMENT INVENTOR" (1:29)
38. "UNKNOWN OLYMPIC EVENTS" (1:24)
39. "BEHAVIORIST" (1:23)

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FROM STUDIO B

STARRING

ALAN BARZMAN & PAT McCORMICK

40. "MAITRE 'D" (1:30)
41. "GOSSIP COLUMNIST" (1:27)
42. "EXOTIC PET SHOP OWNER" (1:27)
43. "PIZZA MAKER" (1:23)
44. "MAN WHO KNOWS EVERYTHING" (1:05)
45. "PERSONAL BUSINESS MANAGER" (1:29)

33 1/3 RPM

Record 2, Side B

46. "WORLD'S DULLEST" (1:30)
47. "STRANDED ON ISLAND" (1:28)
48. "TATTOO ARTIST" (1:12)
49. "GREETING CARD WRITER" (1:29)
50. "PROCRASTINATOR" (1:28)
51. "AUCTIONEER" (1:20)

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laboratory series

NUMBER 11

Side A

SONIC ARTS SYMPHONIC PERCUSSION CONSORTIUM

Japanese Impressions 5:35
COMP A.J. CIRONE: CIRONE PUB.

Log Cabin Blues 2:09
COMP. GEO. HAMILTON GREEN; GUARD BMI

4/4 For Four 5:28
COMP. A.J. CIRONE; CIRONE PUB.

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laboratory series

NUMBER 11

Side B

SONIC ARTS SYMPHONIC PERCUSSION CONSORTIUM

Overture in Percussion 4:40
COMP. A.J. CIRONE: CIRONE PUB.

Stop Time Rag 2:23
COMP. JOPLIN; GUARD BMI

Triptych - 3rd Movement 5:35
COMP. A.J. CIRONE: CIRONE PUB.

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A SAC-PCM
DIGITAL
RECORD ©TM

Sonicarts ©TM

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

laboratory series

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WHEELS & PIPES

Side One SQ QUAD LS-28Q

1. **ZACATECAS** (Codina) 5:02
2. Medley: **BLACK AND BLUE** (Waller/Brooks)
   SUGAR BLUES (Williams) 4:53
3. Medley: **KAMEHAMEHA WALTZ** (King)
   BLUE SKIRT WALTZ (Blaha) 4:45

Pressed in West Germany

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WHEELS & PIPES

Side Two SQ QUAD LS-28Q

1. Medley: **TULIPS AND HEATHER** (Carson)
   ADIOS MUCHACHOS (Sanders) 4:00
2. **SENTIMENTAL JOURNEY** (Green/Brown/Homer) 3:04
3. Medley: **LICHTENSTEINER POLKA** (Kotscher/Lindt)
   PENNSYLVANIA POLKA (Lee/Manners)
   STRIP POLKA (Mercer) 4:35
4. **OUR DIRECTOR** (Bigelow) 2:44

Pressed in West Germany


Catero™
Records
"Twelve Gates To The City"
DON LEWIS
CAT-001
(CAT-001-A)
℗ 1983 Catero Records Co
Side 1
STEREO
(21:16)
1 - One In A Million — 5:28
(Dees)
2 - Endless Love — 5:29
(Richie)
3 - Battle Hymn Of The Republic — 5:21
(Ward — Arr. D. Lewis) Public Domain
4 - Hill Street Blues — 4:55
(Post)
Pressings made in West Germany
CATERO RECORDS CO., SAN CARLOS, CALIFORNIA


Catero™
Records
"Twelve Gates To The City"
DON LEWIS
CAT-001
(CAT-001-B)
℗ 1983 Catero Records Co
Side 2
STEREO
(22:10)
1 - Twelve Gates To The City — 4:41
(Arr. Don Lewis) Public Domain
2 - You've Got A Friend — 4:09
(King)
3 - Chariots of Fire — 4:21
(Vangelis)
4 - Just The Two Of Us — 3:39
(Withers, Salter, MacDonald)
5 - Birdland — 5:15
(Zawinul)
Pressings made in West Germany
CATERO RECORDS CO., SAN CARLOS, CALIFORNIA

YASOO/ALOHA

SIDE ONE

STEREO

* 1. PLEASE, TELL ME HOW/PES MOU KALI MOU TORA POS (Dotis)
* 2. NOW THAT TIME HAS PASSED/TORA PU PERASE O KAIROS (Dotis)
3. WHY DO I GET DRUNK/NA GIATI METHAO (Dotis)
4. MAN'S SUFFERING/TA VASANA STON ANTHROPO (Dotis)
5. CHAINLOCK ON MY LOVE/ME SIDERENIA CLIDARIA (Dotis/Tsiliverdis)
6. THE MERMAID/GORGONA (Loizos)
7. MRS. GEORGE/KYRA GYRGENA (Dotis)

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YASOO / ALOHA

SIDE TWO

STEREO

1. DOCTOR ZIVAGO / LARA'S THEME, DR. ZHIVAGO (arr. Issichopoulos)
2. HUNGARIAN DANCE / HUNGARIAN RAPSODY, DANCE #5 (arr. Issichopoulos)
3. CRITICO SYRTO / CRETAN FOLKDANCE (Dotis)
4. CALIFORNIA DANCE / HASAPOSERVIKO (Dotis)
5. SOLO BOUZOUKEE / FANTASI DOTIS (arr. Dotis)

℗ COPYRIGHT 1977 SAC



Eva

Side A
33 1/3 RPM

Stereo
KM 3270

1. Hafa Adai Ginen Compadres
2. Nana Jan Tata
3. Ataktak Na Taotao
4. Suettenia Si Juan



Eva

Side B
33 1/3 RPM

Stereo
KM 3270

1. Eva
2. Bonito Paraiso Guija Isla
3. Galaidi
4. Pues Adios

SANJO — MUSIC

Hilda Jonas — Harpsichord

LISTEN REBECCA, THE HARPSICHORD SOUNDS....

SIDE 1
33⅓ RPM

STEREO
HJ 1001

1. Le Rappel Des Oiseaux — The Bird's Call
   Jean-Philippe Rameau
2. Sonata, A Major — The Bells
   Domenico Scarlatti
3. Pastorale
   Paul Ben-Haim
4. Le Coucou — The Cuckoo
   Louis-Claude Daquin
5. Sonata, E Major — Cortège — Festive Parade
   Domenico Scarlatti

SANJO — MUSIC

Hilda Jonas — Harpsichord

LISTEN REBECCA, THE HARPSICHORD SOUNDS....

SIDE 2
33⅓ RPM

STEREO
HJ 1001

6. Air With Variations, E Major
The Harmonious Blacksmith
George Frideric Handel
7. Sonata, G Minor
Antonio Gaetano Pampani
8. Le Tambourin
9. Les Sauvages — The Wild Dancers
Jean-Philippe Rameau
10. Les Ombres Errantes — Lost Shadows
Francois Couperin
11. Rainy Day (from Enfantines)
Ernest Bloch
12. Dream (from Enfantines)
Ernest Bloch


INSPIRATION RECORDS
"HE TOUCHED ME"
The TASMAN MUSICAL TEAM
(LO.369A)
1
TMT.101
1. IF JESUS SAID IT.
2. LOCKSMITH
3. ONWARD CHRISTIAN SOLDIERS
4. GIVE IT TO THE LORD
5. RICH MAN
6. IT'S YOUR LIFE
7. HE TOUCHED ME
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INSPIRATION RECORDS
"HE TOUCHED ME"
The TASMAN MUSICAL TEAM
(LO.369B)
2
TMT.101
1. THERE'S A LIGHT GUIDING ME
2. IF TO GAIN THE WORLD
3. IF THE LORD WASN'T WALKING BY MY SIDE
4. WHAT ARE YOU SEEKING
5. WHO AM I
6. PITY THE MAN
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GOLDEN SOUL

RECORDS

A Division of Golden State Recorders,
665 Harrison, San Francisco, Calif. 94107

EPHESIAN INSPIRATIONAL CHOIR

"SWEET JESUS"

STEREO
GSR-S-3621
Side 1

all songs
Guard Music
BMI

SWEET JESUS 2:00
GOD LEADS ME 2:32
WHEN JESUS DIED 1:45
ALL OF MY LIFE 4:40
HE ABIDES 2:44
THANK YOU LORD, FOR YOUR MERCY 3:00
LORD, WE TRY 2:27

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Golden Soul Records.

GOLDEN SOUL

RECORDS

A Division of Golden State Recorders,
665 Harrison, San Francisco, Calif. 94107

EPHESIAN INSPIRATIONAL CHOIR

"SWEET JESUS"

STEREO
GSR-S-3621
Side 2

all songs
Guard Music
BMI

BRIGHT SIDE 4:55
A PRAYER AWAY 3:47
I SAW THE CROSS 4:04
STRETCH OUT! 7:10

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Golden Soul Records.

College for Recording Arts

665 Harrison St., San Francisco, CA 94107
(415) 781-3606

Fall Class of 1987

Side One



Can't Find My Way Come	2:28
Don't Think Twice, It's Alright	3:22
Feel So Blue	2:38
City Serenade	4:01
Calliope Waltz	2:27
Road to Peace	4:17

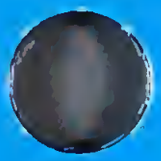
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College for Recording Arts

665 Harrison St., San Francisco, CA 94107
(415) 781-3606

Fall Class of 1987

Side Two



She's a Revolution	3:19
Coup D'Etat	2:33
Acoustic Fingers	3:02
Medicine Jar	4:53
Ain't No Funnies In The New York Times	4:11
Love On The Run	3:25

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GSR-C-

594

6-8-79










1
WARD
RECORD MFG., INC.
11016 S. La Cienga Blvd. / Inglewood, California 90304
(213) 645-2281

TEST PRESSING

2

Please handle with care

_____

Date _____


1
AWARD
RECORD MFG., INC.
11016 S. La Cienga Blvd. / Inglewood, California 90304
(213) 645-2281


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PRESSING
2
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#
Date



1

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Date _____



UNGEPRÜFTES MUSTER

1. Katalog-Nr: 76.268 61

2. Künstler:

3. Titel:

4. Matrizen-Nr: LS' - 23 - 17

5. Label:

6. Liste:

7. Lieferbar ab:

UNVERKÄUFLICH



RECORD TECHNOLOGY INC.

TEST PRESSING

DATE:

MATRIX NUMBER: SAC · LS · 23



SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107; (415) 781-6306

MOZART:CON. PIANO/ORCH. C.FRANK
MIDSUMMER MOZART ORCHESTRA
MAESTRO GEORGE CLEVE CONDUCTS.
SONIC ARTS CORP.LS-23LK DIGIT

UNGEPRÜFTES MUSTER

LS - 47 - B -Re 2

76.41 065

NICHT VERKÄUFLICH




TEST
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2
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Date


1
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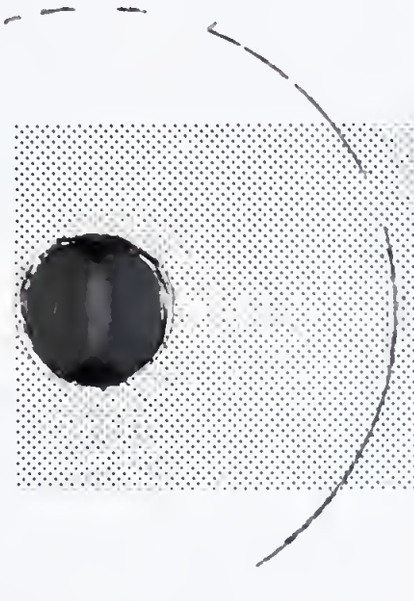
SCRIBE # ALP-102 Arc-1

PRESS # _____ DATE 4/11/79

INSP. BY _____

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Inglewood, California 90304

(213) 645-2281



1

ALP-102B Rev-1

TEST
PRESSING



2


KM RECORDS INC.
TEST PRESSING



SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107; (415) 781-6306

RR HUKILAU

SIDE A



SONIC ARTS CORP. MASTERING ROOM

665 Harrison St.; San Francisco, California 94107; (415) 781-6306

RR HUKILAU

SIDB B

11/17/78


SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107; (415) 781-6306
DTD LS #1
SIDE III
RUSSELL STEPAN
CHOPIN POLANAISE


SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107; (415) 781-6306
DTD LS #1
SIDE IV
RUSSELL STEPAN
CHOPIN POLANAISE

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: ____ SONIC ARTS RECDS _____

5. Label: _____ LS-28 QUAD _____

6. Liste: _____ TEST PRESSING _____

7. Lieferbar ab 11/2/1981 _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: _____

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH



SCRIBE # LS-10

PRESS # _____ DATE 03-13-78

INSP. BY _____

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11016 S. La Cienega Blvd.
Inglewood, California 90304
(213) 645-2281

1

B-2

TEST
PRESSING

2

A-5


1
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RECORD MFG., INC.
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(213) 645-2281


TEST
PRESSING
2
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#
Date



SONIC ARTS CORP. MASTERING ROOM

665 Harrison St.; San Francisco, California 94107

(415) 781-6307

TEST PRESSING

ARTIST:_____ **CLIENT:**_____

OK____ **NG**____ **by**_____

date_____

NO. 259 A01



SONIC ARTS CORP. MASTERING ROOM

665 Harrison St.; San Francisco, California 94107

(415) 781-6307

TEST PRESSING

ARTIST:_____ CLIENT:_____

OK____ NG____ by_____

date_____

NO. LS9 B5

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: LS 28 A

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: ____ SONIC ARTS RECDS _____

5. Label: _____ LS-28 STEREO _____

6. Liste: _____ TEST PRESSING _____

11/2/1981

7. Lieferbar ab _____

UNVERKÄUFLICH

SCRIBE # DTL29

PRESS # _____ DATE 3-23-79

INSP. BY _____

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Inglewood, California 90304
(213) 645-2281

1

TEST
PRESSING



2



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A Sonic Arts —PCM Digital Recording.

4.29.79 Award Rec'd.

TURK MURPHY
A
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SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107; (415) 781-6306

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4.29.79 Award Rec'd.

TURK MURPHY
Side "B"
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UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: _____

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: _____

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

TO HIM BE GLORY

GEM7440
(KM3972A)

Side 1
℗1979

GRANT METCALF

1. Peace On Earth 3:20
2. The Blood Of The Lamb 3:20
3. My Empty Cup 3:05
4. By Faith 2:45
5. Complete In Him 3:25

All songs were written by Grant Metcalf
This album manufactured through
Gospel Media, 1137 Grandview
South San Francisco, CA 94080

TO HIM BE GLORY

GEM7440
(KM3972B)

Side 2
℗1979

GRANT METCALF

1. To Him Be Glory 2:52
2. Today He Lives 2:20
3. The Father, Son And Spirit 2:20
4. God's Righteousness 2:37
5. The Body 2:37
6. The Fellowship 2:45

All songs were written by Grant Metcalf
This album manufactured through
Gospel Media, 1137 Grandview
South San Francisco, CA 94080

Pick Charles

RECORDING SERVICE

729 SEVENTH AVENUE, N.Y.C. JU 2-7920

121467 45rpm

LIGHT OF LOVE

slow version

SCREEN GEMS COLUMBIA

Fidelatone manufacturing co.

12848 Weber Way
Hawthorne, Calif. 90250

~~678-4346~~

FOR INFO
(213) 425-8139

SIDE F

TEST PRESSING

Label JEFF CAMPBELL

Matrix LIVE ONE ON THE WIRE

Date _____

Speed _____ R.P.M.

ALL SONGS © 1978

104

Fidelatone
manufacturing co.

12848 Weber Way
Hawthorne, Calif. 90250
678-4346

FOR INFO:
(213) 425-8139

SIDE II

TEST PRESSING

Label JEFF CAMPBELL

Matrix LIVE ONE ON THE WIRE

Date _____

Speed _____ R.P.M.

ALL SONGS Ⓟ 1978



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and will not be made without your approval or waiver
of test.

33 1/3 RPM
LONG PLAY



SIDE 1
CO.....

NOTICE

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33 1/3 RPM
LONG PLAY

SIDE 2
CO.....



RECORD TECHNOLOGY INC.

TEST PRESSING

DATE: AUG 27 1981

MATRIX NUMBER: SOS 1009





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(415) 781-6307

TE[illegible]G

SOS 1043 A

SOS 1043 B



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665 Harrison St.; San Francisco, California 94107

(415) 781-6307

TEST PRESSING

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizer _____

5. Label: SOS 1023 - A + B _____

6. Liste: _____

7. Liefe _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: _____

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

RECORD TECHNOLOGY INC.

TEST PRESSING

DATE: OCT 1 1981

MATRIX NUMBER: SOS · 1015



RECORD TECHNOLOGY INC.

TEST PRESSING

DATE: AUG 27 1981

MATRIX NUMBER: SOS-1001



UNGEPRÜFTES MUSTER

SOS 1039 - A

SOS 1039 - B

UNVERKÄUFLICH


UNGEPRÜFTES MUSTER
UNVERKÄUFLICH



SONIC ARTS CORP. MASTERING ROOM

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(415) 781-6307

TEST PRESSING

SOS 1040
10/27/82



SONIC ARTS CORP. MASTERING ROOM

665 Harrison St.; San Francisco, California 94107

(415) 781-6307

TEST PRESSING

SONIC ARTS CORP.
Records Pressed In
West Germany by Teldec.
San Francisco, USA **(415) 781-6307**

RECORD TECHNOLOGY INC.

TEST PRESSING

DATE: 15 1981

MATRIX NUMBER: SOS· 1014



UNGEPRÜFTES MUSTER

1. Katalog-Nr:

2. Künstler:

3. Titel:

4. Matrizen-Nr: SOS / 1028 / A

5. Label:

6. Liste:

7. Lieferbar ab:

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr:

2. Künstler:

3. Titel:

1

4. Matrizen-Nr: SOS 1028-B

5. Label:

6. Liste:

7. Lieferbar ab:

UNVERKÄUFLICH



THE WOODSTOCK SINGERS

WALKIN' THROUGH THE PARK

STEREO
33⅓ R.P.M.

No. 1352
SIDE 1
ZTSP - 5014

1. SPECKS OF STARLIGHT
(E. Ulrich, S.J. - ASCAP)
2. YESTERDAY
(J. Lennon, P. McCartney - BMI)
3. SUNRISE SUNSET
(J. Bock, S. Harnick - BMI)
4. TURN TURN
(P. Seeger - BMI)
5. THE IMPOSSIBLE DREAM
(M. Leigh, J. Darion - Ascap)
6. VERY LAST DAY
(P. Stookey, P. Yarrow - ASCAP)

Produced by Ramona Crehan. Arr. & Conducted by
Angelo Di Pippo. Released by Aardvark Records
609 Fifth Avenue, New York



THE WOODSTOCK SINGERS

WALKIN' THROUGH THE PARK

STEREO
33⅓ R.P.M.

No. 1352
SIDE 2
ZTSP - 5015

1. WALKIN' THROUGH THE PARK
(R. Fabing, S.J. - ASCAP)
2. THE TIMES THEY ARE A CHANGIN'
(B. Dylan - ASCAP)
3. THE CIRCLE GAME
(J. Mitchell - BMI)
4. LITTLE BIRD
(M. Leigh, J. Darion - ASCAP)
5. TRY TO REMEMBER
(T. Jones, H. Schmidt - ASCAP)
6. MAME
(J. Herman - ASCAP

Produced by Ramona Crehan. Arr. & Conducted by
Angelo Di Pippo. Released by Aardvark Records
609 Fifth Avenue, New York

Amherst

presents

BILL DALTON

SLP-1202-A
Side 1

33⅓ SLP

AT THE CONSOLE

Loew's Ohio Theatre - Columbus

1. BILL
   THE SONG IS ENDED
2. JUNE IS BUSTIN' OUT ALL OVER
   CLIMB EV'RY MOUNTAIN
   OKLAHOMA
3. LOVE IS BLUE
4. IN THE MOOD
5. SCRATCH MY BACH
6. WHEN DAY IS DONE

(SXB-300)

Amherst

presents

BILL DALTON

SLP 1202-B
Side 2

33⅓ SLP

AT THE CONSOLE

Loew's Ohio Theatre - Columbus

1. 2nd HUNGARIAN RHAPSODY
2. CLAIR De LUNE
3. BATTLE HYMN OF THE REPUBLIC
4. ORPHEUS OVERTURE

(SXB-301)


Rite Records
Bryant Alexander
B. Alexander
8322 So. Rhodes
Chicago, Ill. 60619
312-874-3712
11-19-14A
3:05
All God's Children
Gaithers

Rite Records

Bryant Alexander

B. Alexander
8322 So. Rhodes
Chicago. Ill. 60619
312-874-3712

11-19-74B
2:55

When I think of the Cross

Carmichael

DISCOS

OLYMPICO

RECORDS

© 1979

P. O. Box 5322
Inglewood, Ca.
90303



LADO A
OS 166
Pimima
Music, BMI

ESTEREO
Producciones
Olympico
©1979

MI AMOR POR TI

(C. Lara Benavidez)

LOS SAGITARIOS

DISCOS

OLYMPICO

RECORDS

© 1975

P. O. Box 5322
Inglewood, Ca.
90303



LADO B
OS 166
Pimima
Music, BMI

ESTEREO
Producciones
Olympico
℗1979

QUISIERA SER GOLONDRINA

(C. Lara Benavidez)

LOS SAGITARIOS

Bicentennial



SPRING CONCERT

Pennridge
Senior High School

Band, Orchestra and Stage Band

1976

CHET P. ACALEY, Director

STEREO

MS 3254

MUSICOR MS 3254

Hot Butter

SLAG • PERCOLATOR • WHEELS • THE MASTERPIECE • TEQUILA • SYNCOPATED CLOCK • MAH-NÁ, MAH-NÁ • SPACE WALK • SKOKIAN • SOUNDS



HOT BUTTER

HOT BUTTER

The world-wide phenomenon of a first release success, scored by the Hot Butter group with "POPCORN," is the result of many and varied factors, bringing into play the extraordinary talent of the individual artists in the group, along with a production staff par excellence and the faith and confidence of Musicor Records in its determination to go all the way with this unique presentation. An idea was born, built around the use of the MOOG SYNTHESIZER, an instrument that revolutionizes the music sound.

The "MOOG," in simple language, consists of two short organ-like keyboards and three cabinets with panels that contain knobs and jacks similar to a telephone switchboard, enabling various elements in the synthesizer to be "linked" and "patched."

In the recording of this album, in addition to the synthesizer, the following equipment was also used: ondioline, drums, bass, electric and dry guitars, piano, tambourine, temple blocks, shaker and finger cymbals.

Stan Free is the operator of the MOOG on this album. Mr. Free is an acknowledged expert with this instrument, with vast experience from classical to rock compositions, and he has been featured with many of top orchestras in the country including The Boston Pops Orchestra.

The originality, spark, verve and tempo of all the artists, which includes, of course, the instrumentalists, writers and producers in their combined efforts, deserve the plaudits of you—the listening public—as you become enraptured by their presentation of "HOT BUTTER."

Moog: STAN FREE
Produced by: Richard Talmadge, John Abbott, Dave Mullaney, Steve & Bill Jerome, Danny Jordan
Arranged by: John Abbott and Dave Mullaney
Recorded at: GROOVE SOUND STUDIO, N. Y.

Side One

SLAG SOLUTION
(Babel Son-T. Ranzzano) 2:30

SOUNDS-SIMPLE (Medley)
(T. Maero-J. Abbott) 3:12

PERCOLATOR
(Lew Bedell-Ernie Freeman) 1:58

WHEELS
(N. Petty) 1:55

SKOKIAN
(Musarurgiua) 2:11

Side Two

SPACE WALK
(J. Mullaney-D. Mullaney) 2:51

THE MASTERPIECE
(J. Mouret-P. Parnes) 2:21

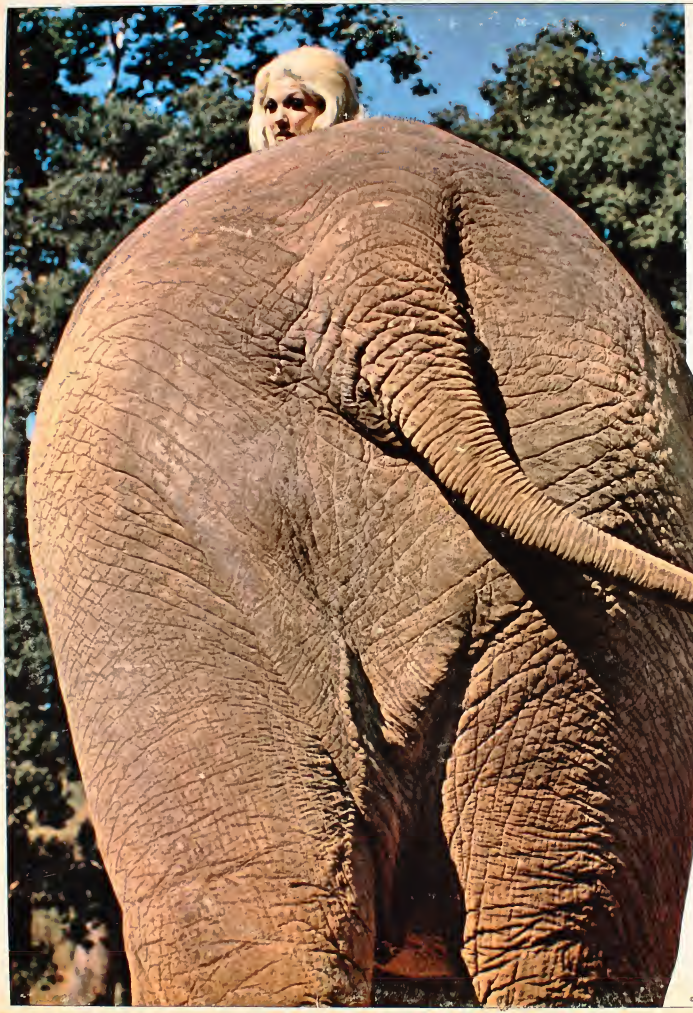
TEQUILA
(Chuck Rio) 1:48

SYNCOPATED CLOCK
(Leroy Anderson) 2:15

MAH-NA, MAH-NA
(Piero Umiliani) 2:33

MUSICOR RECORD CORPORATION, 240 West 55th Street, New York, N. Y. 10019

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CC RIDES AGAIN

SIDE ONE

C. C. RIDER (TRADITIONAL – P.D.)

SPINNING WHEEL
(O. C. THOMAS) BLACKWOOD MUSIC INC./MINNIESINGERS PUB. LTD.

HOW ABOUT YOU
(O. RICHAROS, S. SAUNDERS, D. VAN DE PITTE) JOBETE MUSIC

GOOD MORNING STARSHINE
(J. RADO, G. RAGNI, G. MACDERMOT) UNITED ARTISTS MUSIC

WITH A LITTLE HELP FROM MY FRIENDS
(J. LENNON, P. McCARTNEY) MACLEN MUSIC

SIDE TWO

ONE (H. NILSSON) GUNBAR MUSIC

IN THE GHETTO
(S. DAVIS) GLADYS MUSIC/B "N" B MUSIC

CAN I SEE YOU IN THE MORNING
(O. RICHAROS) JOBETE MUSIC

YOU'VE MADE ME SO VERY HAPPY
(B. GOROY JR., F. WILSON, B. HOLLOWAY, P. HOLLOWAY) JOBETE MUSIC
(LOVE THEME FROM ROMEO & JULIET/NINO ROTA/FAMOUS MUSIC)

GET BACK
(J. LENNON, P. McCARTNEY) MACLEN MUSIC

PRODUCER:
DEKE RICHARDS
ARRANGER:
DAVE VAN DE PITTE
ENGINEERS:
MICKEY CROFFORD
JOHN STRONACH
ART DIRECTION:
KEN KIM, DEKE RICHARDS
PHOTOGRAPHY:
KEN KIM

SPECIAL THANX TO:
SHERLIE MATTHEWS
BEN BARRETT,
JANE'S COMMENTS,
AND GOD.

WEED
STEREO
WS801

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SERIES IX
ALBUM 1



Soper Sound

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Lifetimes



Songs by Kevin Clemence

FOR MARLEE -
with Affection,
Kevin Clemence

My Friend

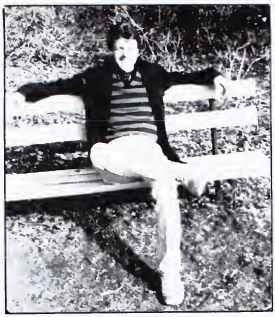
Time

Closer to You

"FIDDLER ON THE ROOF"
PETRUCCI'S APRIL-JULY, 1988

Nothing Wrong

Ocean Sunrise



Canada

Wandering

Because of You

You are Here

Lifetimes

This record started with a few songs that I'd written and recorded to play for friends while riding in the car. It's great to drive around with your own stuff on the tape player. Within a year came more songs, more interested people, and some financial help. I recorded the songs in my own modest little studio, the contents of which can fit into two average size suitcases.

Using multitrack equipment, I played all the instruments and sung all the vocals. The result is an eight man band of just me. It's alot of fun to do.

But independant producing is also alot of frustrating work. The reason I chose to engineer and produce this project by myself is so all the proceeds will go directly into programs to help children, and to help cure afflictions which cripple their lives.

Those of you who buy this record should know, you are helping people.

This record would never have happened without the help of the **Christian Community Presbyterian Church Mission Council,** who, along with great financial support, also gave their understanding and friendship. "Thanks for making me a living project."

The cover is a painting my mother did some years ago. It's my favorite of all her miniature paintings.

Thanks to my family and friends who continue to inspire me to write and grow, and change.
This is my gift.

Produced by Kevin Clemence and the C.C.P.C. Mission Council. All songs ℗ 1985 Kevin Clemence for Olive Homestead Music.

Album Jacket layout and design by Tom Jenkins.
Disc Mastering by Upstream Recordings.

Instruments used in this recording:
Yamaha acoustic 12 string ● Nagoya acoustic 6 string
Hohner Recorders ● ARP 2800 synthesizer

All songs written by Kevin Clemence except *Time* written by Richard Clemence.

Songs recorded at the Homestead studio for

Olive Records

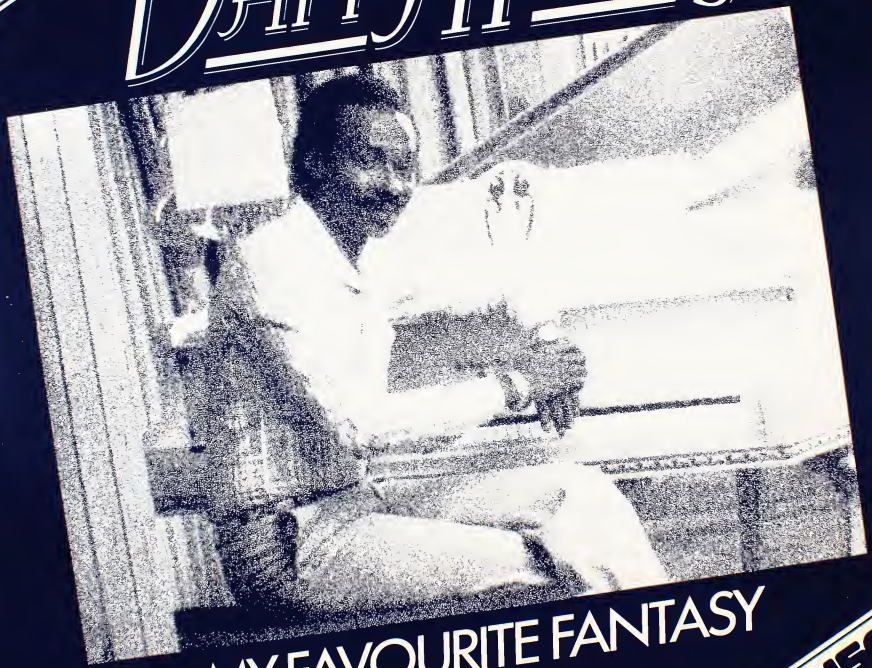
'A' SIDE

MCA DISCO
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Dan McCoy

12 MCA 370

Dan McCoy



MY FAVOURITE FANTASY

MCA DISCO
12"

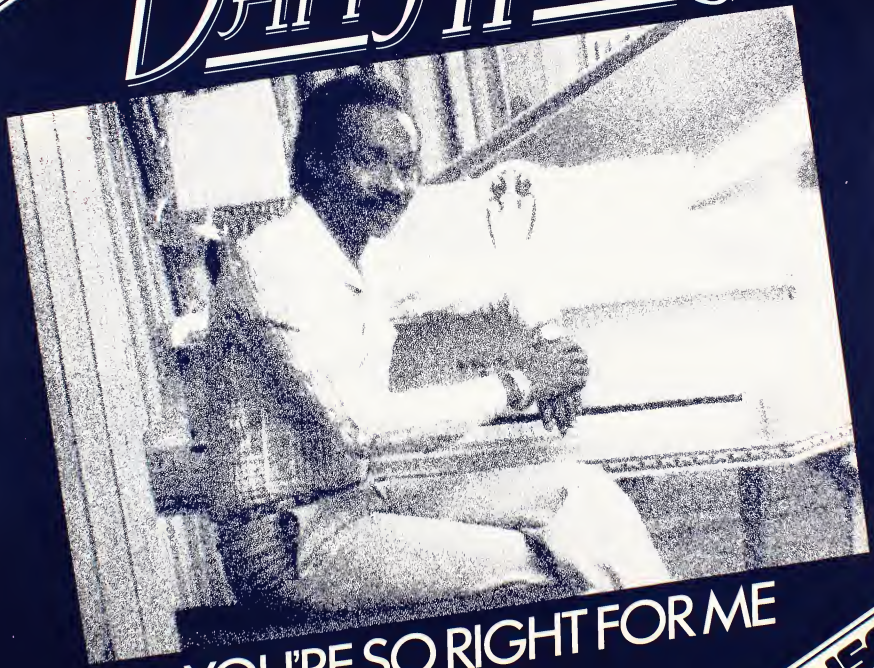
'B' SIDE

Dan McCoy

12 MCA 370

MCA DISCO
LIMITED EDITION

Dan McCoy



YOU'RE SO RIGHT FOR ME

MCA DISCO

12"

G&L

ALIVE AND AT BAY



OUTSTANDING RAGTIME & TRADITIONAL JAZZ . . .

The bacchanalian feast of contemporary trad Jazz that has been sprawing forth from the coffers of Stomp Off should delight and enhearten even the most disillusioned of archaists. On this label alone, we now have incontrovertible proof that the venerable tradition of New Orleans Jazz and related idioms still persists, not only in America but abroad as well.

Jack Sohmer, Cadence Magazine

I must say I've observed many record companies come and go over the past fifty years, but I can tell you that Stomp Off Records, and the style and jazz you release, is the greatest since the revival started back in the forties.

Ed Reynolds, Hanson Records

Outstanding artists and technical clarity that rivals the major labels. Your love of the music shows.

David Walker, WITF-FM, Harrisburg, PA

If all I ever could listen to for the rest of my days were Stomp Off releases, I'd die a happy man.

Bob Brown, San Diego, CA

STOMP OFF RECORDS

Distributed by GSR, Inc.,
A subsidiary of Sonic Arts Corporation
665 Harrison • San Francisco, CA • 94107

The GOLDEN STATE JAZZ BAND "Alive and at Bay"

PROGRAM:

SIDE A:

1. **Sugarloot Strut** (Pierce, H. Myers and Schwab) (A) 4:34
2. **Stardust** (Hoagy Carmichael) (A) 5:29
3. **Once In A While** (William H. Butler) (B) 4:48
4. **You're Driving Me Crazy** (Walter Donaldson) (A) 4:37

19:28

SIDE B:

1. **How Long, How Long Blues** (LeRoy Carr) (B) 5:45
2. **Give Me Your Telephone Number** (J.C. Higginbotham) (verse Ev Farey) (B) 5:23
3. **You Don't Love Me** (Louis Cottrell) (C) 6:13
4. **Get Out of Here** (Kid Ory and Bud Scott) (A) 4:20

21:41

Arrangements of Sugarloot Strut, You're Driving Me Crazy, Give Me Your Telephone Number by Ev Farey

℗ — Recorded at Bay Records, Alameda, Calif. Michael S. Jaan, Engineer

℗ — Recorded live at Earthquake McGoon's, San Francisco

© — Recorded at Kelly Quan Studios, San Francisco



EV FAREY



MIKE DUFFY



BILL NAPIER



BOB MIELKE



HAL SMITH



CARL LUNSFORD



Photo courtesy of Jazz at Ames

MUSICIANS:

Everett Farey / trumpet and leader
Bob Mielke / trombone
Bill Napier / clarinet
Carl Lunsford / banjo and guitar
Hal Smith / drums
Mike Duffy / bass, vocal, and occidental shouting

About The Band:

In November of '78, virtuoso trombonist Bill Allred left the Rose O'Grady Good Time Jazz Band to relocate in Sacramento, Calif. Bill was asked to put together a band to play four nights a week in the lounge of the Senator Hotel, a 1920's edifice located in a decaying section of town directly across the street from the domed capitol building.

Allred and Ev Farey, who commuted from Marin County, 90 miles away, plus four local musicians made up the original band. Within a few weeks some of the local members found the weeknight playing incompatible with their daytime work. Hal Smith and Mike Duffy joined the band. Hal migrated south from Portland, Oregon and Mike joined Ev in commuting from the Bay Area.

As is so common these days, business on the week nights couldn't support the payroll, so by March the schedule had been reduced to Friday and Saturday nights. Shortly thereafter Bill Allred left to return to Florida to establish a new club and band in Fort Lauderdale, leaving the band in the hands of the present leader, Bob Mielke, who lives in Berkeley across the bay from San Francisco and works days in Sacramento, joined the band, a move which hardly affected his life style at all; he just stayed at the hotel on working nights.

By the middle of May, the Hotel decided they had had enough of this noble experiment and terminated the band's employment. As a Sacramento band, the last outing was the Sacramento Jubilee of 1978. Headquarters moved to San Francisco. Clarinetist Dutch Deutsch found it impossible to make the trek to S.F. and pianist Droops Earnhart was unable to travel because of a responsibility to several dogs which shared his trailer home.

Several outdoor jobs, some of them courtesy of Turk Murphy, had been lined up; Carl Lunsford was added on banjo and Bill Napier just happened to be available at the right time. Thus was formed the Golden State Jazz Band which a year and a half later did the sessions that produced these sides.

Ev Farey

About The Music:

Anyone who listens will be aware that the Golden State Jazz Band differs enormously from Ev Farey's old Bay City Jazz Bands. But there is continuity in Ev's approach, too. He has retained a commitment to the discipline which our friend Bret Runkle admired in the Watters and Bay City groups of the 50's. The concern for form, Bret said, made for a paradoxical freedom from "predictability based on successive cliches," the jamband disease. Runkle wrote that "the discipline of playing from loose charts gave them a secret weapon," the "surprise" of the soloist turned out to romp, but within the framework of the unusual tune or arrangement, things which usually only rehearsing and planning could provide.

Of course those golden days were awhile back. These are different people, a stylistically broader group, using string bass instead of tuba, employing no piano at all, including a trombone player who comes more out of Dickie Wells and J.C. Higginbotham than Turk (or even Ory), and a clarinetist whose lineage includes only oblique references to Dodds or George Lewis. That "discipline" idea applies, but you can't throw six musicians like these together and not have the rules challenged, whether they are Farey, the leader, has the job of knowing that, respecting it, even allowing for it, and still guiding the whole thing in the direction he has set. Does it succeed? Well, it has the credentials.

Mike Duffy

I like what I hear—but with reservations. This music sounds best to me when I listen with ears other than just my own. I tend to be picky and over-critical when the mood is sober—overindulgent when otherwise.

It is hoped, by all intent and purpose, that this music be taken as a serious effort to display that known as "traditional jazz" in a manner not only placing importance on ensemble performance, but with a healthy regard for interesting personalized improvisation.

It is farther hoped that those hearing this band's music for the first time will be inclined, as well as critical, and enjoy the individuality of the musicians involved and the manner in which they have attempted to fit together the many pieces of a curious puzzle.

Therefore, the music herein, being of a friendly and carefree temperament and being played somewhat informally by six interested musicians is somewhat like a collection of ink bottles, momentarily inverted on narrows, hung upside down, over a blackhole and then drawn in with great force into the vortex, the sounds being briefly illumined by a vast distance in time and space. What have I said!!?

Bill Napier

We sure could have our differences at times, and sometimes I even wondered why I stuck around. But I did, and I'm glad of it. I think it's because of a feeling that we share the same "mojo" goals: that wonderful coalescing that happens to a New Orleans type band when it starts to soar. It rises like a bird and becomes greater than the sum of its parts. At times like these, it's as if the band and each of its members can do no wrong. There are some great recorded examples of this in trad jazz. For me, one of the most memorable is "Gatemouth" by the New Orleans Wanderers (Mitchell, Dodds, Ory). It sometimes seems to me that I live for those moments when this wondrous thing happens—not that we're on a par with those old masters—but the same sense of the group soaring happens. Your horn "plays itself," you become a vehicle, it's not you doing this, it's simply happening *through* you.

Along with this goes a reverence for ensemble playing, as opposed to solos. The ensemble is where you get things cooking. Not that the soloists in the GSJB are slouches; witness the incredible, esteemed Bill Napier. He's another reason to stay.

Another thing I like is that everyone in this group is devoted to the music; they've all been willing to make sacrifices for it.

We share the idea that the material you play should be as varied as possible and can come from different "walks of life." Everyone in the GSJB understands that jazz is a way of playing music, not a collection of compositions. ("It ain't what you do, it's the way 'hatcha' do it!") It appropriate to our methods and all kinds of good tunes do. Properly and tastefully mixed and temperately played, a varied repertoire is stimulating. We're sure you'll have to be the best and tell us.

The GSJB is a basically New Orleans band, but GSJB is eclectic. Contemporary views from the New Orleans scene (McKinney's Cotton Pickers) early Duke Ellington ("Sing Sing Sing") music (and I like that.

Finally, this band is not filled with a bunch of imitators. Of course, we've all learned from listening to revered masters, but everyone in the GSJB speaks with his own voice, and I like that.

Ron Mielke

The Golden State Jazz Band as heard on these recordings, is a dream come true. There are no weak links. The horn players and the rhythm section bounce inspiring licks back and forth like ping-pong balls. There's always something musically exciting going on to grab the listener's attention.

The band's forte was—and is—"hot dance music." There's plenty of that here, but there's a terrific side to the band on this album as well. There was nothing the band couldn't do when these recordings were made.

I can't adequately express the thrill I got from playing drums for the Golden State Jazz Band. It was a once-in-a-lifetime experience I will never forget and that I will always treasure.

Hal Smith

CREDITS:

Cover Art . . . . . Wayne Kral
Photographs . . . . . Ed Lawless
Technical Production . . . Trout Audio Labs, York, Pa.
Mastering & Pressing . . . Sonic Arts Corp, San Francisco, Ca
Back Cover . . . . . EPOP Productions
Producer . . . . . Bob Erdos
Stomp Off Records . . . 549 Fairview Terrace York, Pa.

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SMILES & CHUCKLES







OUTSTANDING RAGTIME & TRADITIONAL JAZZ . . .

The bacchanalian feast of contemporary trad Jazz that has been spewing forth from the coffers of Stomp Off should delight and enhearten even the most disillusioned of archa-ists. On this label alone, we now have incontrovertible proof that the venerable tradition of New Orleans Jazz and related idioms still persists, not only in America but abroad as well

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Outstanding artists and technical clarity that rivals the major labels Your love of the music shows

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Bob Brown San Diego, CA

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WALDO'S RAGTIME ORCHESTRA

WALDO'S RAGTIME ORCHESTRA
SMILES AND CHUCKLES

STOMP OFF RECORDS
SOS 1007

PROGRAM

SIDE A

1.	**KNOCK OUT DROPS**—A Trombone Jag	2:44
2.	**THE WATERMELON TRUST**—A Slow Drag	3:32
3.	**THAT TEASIN' RAG**	2:41
4.	**ELI GREEN'S CAKEWALK**—(Piano Solo)	2:16
5.	**THAT MYSTERIOUS RAG**	2:20
6.	**ALEXANDER'S RAGTIME BAND**	1:48
7.	**THE BURNING OF ROME**—Descriptive March and Two-Step	3:46
		19:07

SIDE B

1.	**SMILES AND CHUCKLES**	2:23
2.	**LITTLE JACK'S RAG**—(Piano Solo)	3:17
3.	**SALLY TROMBONE**	3:17
4.	**YANKEE BIRD MARCH**	2:35
5.	**ALKALI IKE**—A North Dakota Misunderstanding (Perfect)	2:55
6.	**DILL PICKLES RAG**	2:04
7.	**STOP IT**—Fox Trot	2:08
		18:39

COMPOSERS, ARRANGERS AND PUBLISHING DATES

KNOCK OUT DROPS	F. Henri Klickman	arr. Harry L. Alford	1910
THE WATERMELON TRUST	Harry C. Thompson		1906
THAT TEASIN' RAG	Joe Jordan	arr. Hall La Farge	1909
ELI GREEN'S CAKEWALK	Sadie Koninsky		1898
THAT MYSTERIOUS RAG	Irving Berlin/Ted Snyder	arr. William Shultz	1912
ALEXANDER'S RAGTIME BAND	Irving Berlin	arr. William Shultz	1911
THE BURNING OF ROME	E. T. Paull		1903
SMILES AND CHUCKLES	F. Henri Klickman		1918
LITTLE JACK'S RAG	Arthur Marshall		1976
SALLY TROMBONE	Henry Fillmore		1917
YANKEE BIRD MARCH	Charles L. Johnson	arr. Harry Alford	1910
ALKALI IKE	Albert Perfect	arr. Alford-Colby	1915
DILL PICKLES RAG	Charles L. Johnson		1906
STOP IT	George L. Cobb		1920

MUSICIANS

RAY EUBANKS	Trumpet (1st)
ROBERT BIRKHIMER	Trumpet (2nd)
VAUGHN WIESTER	Trombone
JOHN SMARELLI	Violin (1st)
INGRED HABEKOST	Violin (2nd)
JIM SHULL	Viola
ELEMOR FOSTER	Cello
BYRON ROOKER	Clarinet
DIANE MC CLOSKEY	Flute and Piccolo
SIDNEY TOWNSEND	Tuba
ROBERT BREITHAUPT	Drums and Percussion
TERRY WALDO	Piano and Leader



TERRY WALDO

OTHER RECORDINGS

TERRY WALDO, Sounds of Ragtime and Vaudeville, Fat Cat's Jazz FCJ 151
TERRY WALDO, Snookums Rag, Dirty Shame DSR 2002
TERRY WALDO & SUSAN LAMARCHE, Jazz Babies, Dirty Shame DSR 1240
TERRY WALDO, Wizard of the Keyboard, Stomp Off SOS 1002
WALDO'S GUTBUCKET SYNCOPATORS, VOL. 1 GHB 55
WALDO'S GUTBUCKET SYNCOPATORS, Jazz In The Afternoon, Blackbird C 12009
WALDO'S GUTBUCKET SYNCOPATORS, Ohio Theater Concert, Blackbird C 6002
WALDO'S GUTBUCKET SYNCOPATORS, Harlem Style Hot Jazz, Dirty Shame DSR 2003
WALDO'S GUTBUCKET SYNCOPATORS, Feelin' Devilish, Stomp Off SOS 1001

CREDITS

Cover Art	**Wayne Kral**
Back Cover Photo	**Brian Kanof**
Recording Date	**October 29, 1980**
Recording Studios	**Mus-I-Cal, Columbus, Oh.**
Recording Engineer	**Robin Gulcher**
Technical Production	**Trout Audio Labs, York, Pa.**
Mastering & Pressing	**Sonic Arts Corp., San Francisco, Ca.**
Producer	**Terry Waldo**
Executive Producer	**Bob Erdos, York, Pa.**
Stomp Off Records	**549 Fairview Terrace, York, Pa. 17403**

NOTES BY *TERRY WALDO*

It has long been my contention that, in spite of our current view of ragtime as essentially piano music, it was during its heyday also a music of bands and orchestras. In fact, at its inception in 1896, "ragtime" seems to have been a term that applied to all forms of music that had the peculiar syncopation associated with "coloured" people. Ben Harney, who first introduced ragtime commercially, presented it as vocal music and his first instrumental rag, *Cakewalk In The Sky*, was primarily a band favorite.

It would seem logical that so much ragtime came down to us in the form of piano sheet music for the simple reason that there were so many pianos. Every civilized home (and uncivilized "house") had one. But people heard the orchestras on records and in the theaters.

Anyone who has ever collected sheet music can tell you that most of the rag tunes when played from the piano scores "as written" seem pale and repetitious. Of course, many of these can be dismissed as thoroughly bad compositions, however, there are a surprising number of them that, we now discover, only come to life when played by a band or orchestra. It turns out that much of the musical energy comes only from the full arrangements. Counter melodies and novel percussive effects that are central to the character of the music are just not present in the piano scores. This is to say nothing of the tunes that specifically feature other instruments such as trombone (heard here on *Sally Trombone* and *Knock Out Drops*) or piccolo (as featured on *Yankee Bird March*). An analogy could probably be made to current music although piano versions are published of most present day popular tunes, they don't begin to suggest the flavor of the recorded or live performances with their use of many instruments and electronic wizardry.

We hoped to do two things with this album. First, to provide some fun. You can't listen to this music without smiling. Second, this album is an attempt to document the somewhat neglected orchestral side of ragtime. These are faithful recreations of professional "stock" orchestrations as published for small orchestras of the size that would have been heard in the theaters during the period from 1896 to 1920.

There are a couple of popular rags in this group such as Irving Berlin's *Alexander's Ragtime Band* and the *Dill Pickles Rag*, but most of these numbers are very rare indeed. This is probably the first reading of many of them since the ragtime era.

All of the selections recorded here could be classified as ragtime with the exception of *The Burning of Rome*, which is a "descriptive march." Incidentally, this piece contains the following program synopsis of its various parts:

> Dash of the Charioteers For Position — The Race — Finish of the Race — Parade of the Victors — Evening Song of the Christians — Alarm of Fire — People In Consternation — Second Alarm — People In Panic — Rush Wildly Through the Streets — Fire Raging Fiercely — Crash of Falling Walls.

All of these arrangements were played pretty much note for note from the scores. However, we did insert piano solo choruses where appropriate and on these I was able to improvise a bit in the ragtime tradition. We also included two piano solos: *Eli Green's Cakewalk* by Sadie Koninsky and *Little Jack's Rag* by Arthur Marshall. This is the first recording of the Marshall piece which his daughter, Mildred Steward, graciously supplied for publication in my book, *This Is Ragtime* (Hawthorn, 1976). It is a good piano rag which combines the classicism of Marshall's partner, Scott Joplin, with a "downhome" folksiness that is not found in the work of any of the other rag composers.

A special word of thanks to the people who made this album possible. First of all, Ray Eubanks who played 1st trumpet and also collected the other musicians for this recording largely from his Jazz Arts Group from Capital University and the Columbus Symphony Orchestra. All of these excellent players had the perfect balance of classical and jazz musicianship to be able to read these arrangements idiomatically and make them "swing." Also thanks to Frank Powers who kindly gave us the use of his vast collection of arrangements. And finally, Bob Erdos, for providing the financial support and boundless enthusiasm which got this project off the ground.

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An Old Viennese

Schrammel Concert



An Old Viennese Schrammel Concert

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VIENNA — SCHRAMMELMUSIK

Isn't it curious, how a name conjures an image . . . and how we associate cities of the world with some sort of character? There then remains the question whether the inhabitants shaped the character, or whether, perhaps the City weaved her magical influence upon its inhabitants!

Certainly the mere mention of "VIENNA" — "WIEN" immediately conjures up an aura of romance. It was fashionable at the Court as well as with the Noble Houses of the Empire, to support and dwell in the Arts. This attitude was greatly enhanced by the reigning Habsburg Emperors of the Austro-Hungarian Empire. The romance of living in a never-never land type of dream country, created an aura of encouragement for the Arts, and attracted Artists of all kinds. The competitiveness of musicians, and the proliferating exposure of their compositions and musical styles, found the comparatively small City of Vienna with a thriving audience for its' Opera House, Symphony and several smaller Symphonic Halls. Several theaters and Churches offered sacred musical programs and nurtured the growth of Choirs and fostered the development of Chamber Music. Even households that could barely afford it made an effort to teach their children a musical instrument. The favorite and most passionate conversational subject was not the Politics of State, but Music, the performers of Music, the creators of music and their devotees. It was also fashionable for musicians and composers to be dreamers and romanticisers of Love, pining for love, pining for a lover, and reveling in the delicious miseries of the soul, which can only be attributed to being in love, being loved, or having ones' Love unrequited.

Into this fertile 'national character' artists were drawn as moths are attracted to the light of a candle!

The lovely song "Wien, Wien, nur Du allein . . . sollst stets die Stadt meiner Traume sein "-Vienna, Vienna only you, shall forever be the City of my Dreams' . . . is so illustrative of the sentiments of the Viennese. It was this same atmosphere which created and nourished the genius of Mozart, Brahms, Beethoven, . . . as well as Johann Strauss, who introduced the biggest and most enduring dance craze and most beautifully romantic dance style of them all: The Waltz! The wave of Waltz enthusiasm overwhelmed Europe and brought about a lighthearted abandon and a venturing into the 'popular' music, thus creating a commonly acknowledged bond between the commoner and the aristocrat by truly creating a musical style for every man. It became the "Operette"or Musical Comedy or light Opera. And songs presented on the ballroom floor and in the Opera House became true popular hits, . . . Schlager! Arias from Operettas became the "Schlager" of the week. Music truly became the complete preoccupation of practically everyone in and surrounding Vienna.

This massive explosion of musical fun had an insatiable appetite. Strauss was supplemented by Franz Lehar, Lanner, Fuchs, and many, many others. It was the day of the Strauss orchestra, the Lehar Orchestra, which played to society and for the Habsburg "Hof" The counterpart to the lavishly arranged and rich sounding orchestras of the Court and the Concert Hall, was found in the Wine-region surrounding Vienna . . . in the suburbs. The district known as Grinzing was famous (and still is) for its cozy establishments where friends, romantic couples . . . and the after-theater crowd going 'slumming' would meet to daydream over a pair Glaserln Heurigen! A deliciously heady new wine.

It was here, that Johann Schrammel and his brother, playing the violin and viola would be joined by Danzer, a clarinetist and Strohmeyer playing the guitar (acoustic — not electric-) would replay the hits of the season for the entertainment of the visitors of the Grinzing Lokal. Eventually the clarinet would be replaced by the accordion, and the guitar by the zither. These, or similar sounding groups, would be called the "Schrammeln" and the peculiar type of music, uniquely arranged and played, would become known as Schrammelmusik. Since this was all prior to the days of the phonograph popular tunes had to be played by 'live jukeboxes' imitating the large orchestras. So popular became this type of music, that major composers wrote songs of and about Vienna specifically for performance by the Schrammeln.

"Vienna, Grinzing, Heurigen, "Stimmung"and 'Die Schrammeln" have been and are inseparable! "Wein, Weib und Gesang" (Wine, Woman and Song) as expressed so well in a "Schlager' (Hit) of the time became the essence of Viennese "Gemuetlichkeit". It cannot be separated from Schrammelmusik, because it is Schrammelmusik that makes for Gemuetlichkeit.

* * * * * * * * *

"Schrammelmusik was alive and well, and did not start to decline until about 1938 when the clouds of war brought an ending of the carefree atmosphere that nurtured the romantic life, gemuetlichkeit and the music which accompanied it. Perhaps the dying breath of this elegant era was typified by the Theme of the Motion Picture "The Third Man" with Joseph Cotton and Orson Wells, who used the Schrammelmusik featuring the Zither . . . in presenting a caricature of a carefree melody in a style of long ago, to highlight and dramatize international intrigue . . .?

But in spite of the passing of years, different modes and mores, the soundings of Schrammelmusik evoke visions of the past . . . Like a tribute to a most lovely Lady, of a time when the heart was young and spirited, when the pulse beat faster and the blood rushed through the veins, when the heady 'Heuriger' and the emotions of romantic love made the head and soul spin, we invite you to share the bittersweet memories of a Romantic Vienna . . . and it really doesn't even matter if you were not even the twinkle in your great-grandparents eyes . . . the music will enchant you and lift you, and caress you, for it has always been said that in the heart of every romantic soul, there dwells a little bit of Vienna!

Leo de Gar Kulka of Sonic Arts was instrumental in encouraging and arranging the recording of this album. Learning that he Schrammeln are an extinct species in today's Vienna, it almost became an obsession with him to preserve and capture the originality of the sound with these fine musicians whose sensitivity, musical experience and knowledge helped to maintain an authenticity of sound and rhythm of these charming musical vignettes.

My most humble thanks go to these splendid gentlemen, who allowed me to encourage their musical outings into the world of Schrammelmusik. Much in the same way that the original Schrammeln originated, Willard Tressel, Don Blackmarr, John Molinari and Roberto Escamilla, all members of San Francisco's Bohemian Club revived this music for a special Viennese Progam for the Clubs Members. The audience's interest and nostalgic enjoyment gave the required impetus to this recording. I thank you for the many hours of rehearsing and recording in our studio, and for the patience in feeling yourselves 'into' the time and music to make this presentation as authentically original as possible. And most of all for the smiles of pleasure, as well as the surpressed tears of nostalgia which you have brought to me . . . and will continue to bring to all those, who will enjoy a brief encounter with true Viennese Gemuetlichkeit: YOUR Schrammelmusik!

L. Kulka
Additional Notes: Lisa Boyll SAC

"MEMORIES OF OLD VIENNA" — EIN SCHRAMMEL KONZERT

Side 1.	Im Kahlenberg Dorfel	3:24	Phillip Fahrbach
	Der Kupferschmidt	1:55	C. Perter
	Zwei Herzen in Drei-Viertel Tackt	2:07	Robert Stolz
	Grossmutterchen	4:21	Gustav Langer
	Wien Bleibt Wien	2:39	Johann Schrammel
	Heute Abend, Komm Ich Zu Dir	2:17	Franz Lehar
Side 2.	Pikanterien	3:50	Franz Lehar
	Erzherzog Albrecht	2:34	Karl Komzak
	Wien, Stadt Meiner Traume	3:02	Rudolf Sieczynski
	Standchen	2:20	Heykins
	Das Furstenkind	3:30	Franz Lehar
	Hab 'Ein Blaues Himmelbett	2:57	Franz Lehar

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Willard Tressel, violinist has concerttized extensively in Europe, Asia and Latin America. Among his reviews in Europe the Kurier-Berlin said "Tressel enchanted the public with his performance." He has been a teacher and Performer in Residence at University of California at Davis. He is a graduate of the University of California at Berkeley in Physics where he received an advanced degree and has worked in industrial research. A resident of the Bay Area, he heads his own Investment Counseling firm.

Don Blackmarr, violinist, is presently the Concertmaster of the San Mateo Orchestra. He has also held the Concert Master position for the following musical performing organizations; The Stanford University Symphony, Palo Alto Sinfonietta, The Schola Cantorum of DeAnza College, Cupertino; The Frost String Quartet, and the Bohemian Club Orchestra.

John Molinari, acordionist has devoted most of his life to music and the accordion and is a native of San Francisco. He has toured in many parts of the United States, Canada and Europe as a featured solo artist. His solo accordion recordings have been sent to many parts of the World and span a broad repertoire of instrumental music. They have brought him International recognition from music critics and audiences. The accordion used in this recording has a special musette tuning for a more realistic sound of the Cafe atmosphere.

Roberto F. Escamilla, bassist, started playing the bass violin while a student at Polytechnic High School in San Francisco. His studies in music continued through high school. While attending the University of California he took advantage of the opportunity to play with leading dance orchestras. Half way through medical school he had the opportunity to join the famous Ted Lewis band. He travelled with the band throughout the United States and Europe, during which time the band made many recordings and a movie for Warner Brothers, "Is Everybody Happy". He later returned to medical school and received his medical degree at Harvard. He established his medical practice in San Francisco and continued his interest by membership in the Bohemian Club and Family Club Symphony Orchestras.

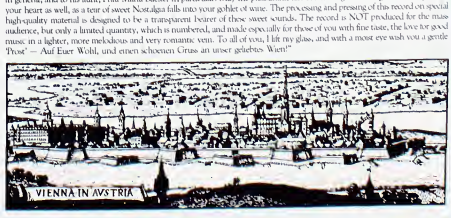
TECHNICAL INFORMATION:

The recording of this album was a considerable undertaking, taking well over a year to complete. Although we all wanted to do the album, getting the right feel and atmosphere was not simple, as all of us groped for that air of Gemuetlichkeit" and 'Schmuss' which comes easy in the Grinzing pub, but is difficult to conjure up in the quiet and rather sterile recording studio. Due to the beautiful delicacy of the sound, we decided to use the Stereo Microphone System of AKG (made in Vienna, Austria), Model C-24 in the Sum-Difference mode. The group of players positioned themselves closely together in a semicircle, which gave the microphone a well-balanced sound, and afforded the players good eye- and ear contact; thus insuring a fine ensemble sound. The studio is rather large, 40' x 50' with a 25' ceiling, two walls acoustically live, and two semi-dead. Carpeting covers the cement floor.

To capture this purity, we recorded directly to the 2-tracks of the PCM Digital Recorder, and in the process bypassed all limiters, equalizers and amplifiers or reverberation devices, going directly from the microphone into the PCM analog-digital converter.

The assembly of the good takes was accomplished in digital form, and resulting Master Video (vt) signal converted from digital to analog through the PCM directly fed into the cutting amplifier of the Sonic Arts Neumann Cutting System. The sounds you hear between cuts, are the ambient sounds of the studio with 4 to 10 people in it. You might hear the shuffling of feet or the music, even the sharp inhalation of breath by the violinists just before they start to play. Rather than being tempted to fade out, cut out, I felt that these sounds confirm the human warmth and artistry which brings this record to life . . . artistically, authentic, and scientifically.

The album was conceived, directed and produced by Leo de Gar Kulka, a native of Bruenn, the capitol of Moravia, a short distance north of Vienna. The Album Cover was conceived by Mrs. Leontine Kulka who chose the 1937 photograph of a "girl friend" of her son. The cover Art was accomplished by EKP Productions of Lafayette, a suburb of San Francisco. The album was mastered and nurtured with a caring hand by Mr. Kulka as a tribute and loving memory to many friends of Vienna in general, and to his aunt, Frau Maria Baesler in particular. May the pleasurable airs of a more gentle and genteel time gladden your heart as well, as a tear of sweet Nostalgia falls into your goblet of wine. The processing and pressing of this record on special high-quality material is designed to be a transparent bearer of these sweet sounds. The record is NOT produced for the mass audience, but only a limited quantity, which is numbered, and made especially for those of you with fine taste, the love for good music in a lighter, more melodious and very romantic vein. To all of you, I lift my glass, and with a most eye wish you a gentle 'Prost' — Auf Euer Wohl, und einen schoenen Gruss an unser geliebtes Wien!"




Accordia
ALP-102
Accordion Concert
John Molinari
GIULIETTI
HUNGARIAN FANTASY
RUMANIAN RHAPSODY
DANCE OF THE HOURS
SEMIRAMIDE
BACCHANALE (Samson and Delilah)
POET AND PEASANT OVERTURE
RHAPSODIE #2 IN C MINOR
GYPSY AIRS (Zigeunerweisen)
FINLANDIA

Accordion Concert

Accordia
ALP 102
ACCORDION SOLOS



JOHN MOLINARI

ACCORDION CONCERT represents a rather unique concept in musical presentation. Most of the music heard in this recording is ordinarily played by symphony orchestras. The unusual concept is that it is here performed by one person playing a single unmodified instrument. There are no "super imposed" parts, multiple tracks, nor is there any amplification other than the natural sounds of the accordion. Mr. Molinari has made special solo arrangements of these symphonic selections and presents a concert that is full and rich in sound and harmony. The accordion artistry of John Molinari make the solo rendition of this symphonic music a new and exciting musical experience.

JOHN MOLINARI is a native of San Francisco, California. At the age of four he acquired a little two bass semi-tone accordion and strictly by his talents he was able to pick out familiar melodies to the enjoyment and delight of family and friends. In time this encouraged a desire and interest to pursue the study of music and the accordion. His appreciation of the instrument and dedicated study along with his natural talent brought about the development of a brilliant accordion technique and an extensive solo repertoire.

Mr. Molinari has toured in many parts of the United States, Canada and Europe, bringing the enjoyment of his artistry to many people. His recordings have been sent to many parts of the World and he is universally acknowledged a virtuoso of the accordion.

SIDE ONE

1. **Rumanian Rhapsody**
   5:11 ..... Georges Enesco, arr. J. Molinari
2. **Hungarian Fantasy**
   4:00 ..... Franz Liszt, arr. J. Molinari
3. **Dance of the Hours** (from "La Giaconda")
   3:07 ..... A. Ponchielli, arr. J. Molinari
4. **Rhapsody #2 in C Minor**
   3:23 ..... Pietro Frosini
5. **Bacchanale** (from Samson & Delilah)
   3:21 ..... Saint-Saens, arr. J. Molinari

SIDE TWO

1. **Gypsy Airs** (Zigeunerweisen)
   3:58 ..... Pablo DeSarasate
2. **Finlandia**
   5:20 ..... Jean Sibelius
3. **Poet and Peasant Overture**
   5:25 ..... vonSuppe, arr. J. Molinari
4. **Semiramide Overture**
   3:12 ..... G. Rossini, arr. J. Molinari



107


114


108



109



110



111



104



103


116



105



106


112

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A SAD-DDM DIGITAL RECORDING

The Midsummer Mozart Festival Orchestra

Conducted by George Cleve

sonicarts laboratory series 23

LIVE! IN CONCERT VOLUME #2



the Joy of Mozart

Mozart: Concerto for Piano and Orchestra in d minor, K.466, Claude Frank Pianist



The Midsummer Mozart Festival Orchestra Conducted by George Cleve

sonicarts laboratory series 23

LIVE! IN CONCERT VOLUME #2

Side 1

Mozart:
Concerto for Piano and Orchestra in d minor, K. 466
Claude Frank, Pianist

1. Allegro 14:12

Side 2

Mozart:
Concerto for Piano and Orchestra in d minor, K. 466
Claude Frank, Pianist

1. Romance 9:53
2. Rondo: Allegro assai 7:30

Baseball is said to be the "national pastime" of the United States of America. There's another pastime, however, which appears to merit being called "global"...the enjoyment of the music of Wolfgang Amadeus Mozart. If the works of that unrivaled genius were today protected by international copyright, his estate would surely be richer than the richest oil mogul! What a shame that he isn't here to see how the world loves him!

One of the special charms of a sport like baseball is that it brings together people of virtually every condition and persuasion. At best, they transcend all their differences to root for the team and to follow the familiar routines and moves of the game. Just so with the global pastime of enjoying Mozart. As more and more people have become familiar with Mozart's music, delighting to the vigor and clarity of his expression, reveling in his youthful and vibrant spirit ... sharing, too, the awareness of his pain...there has grown an acceptance and an enthusiasm quite as strong as any shown in sports.

Touring performers know that Mozart is sure-fire for programs in every part of the world, Japanese audiences love it, Brazilians love it. They love it in Egypt, South Africa, Wales, everywhere. Nowhere is Mozart more beloved than in the San Francisco area. The Midsummer Mozart Festival has enjoyed notable success simply because there's such a voracious appetite for the pleasures of Mozart's music.

In the mid-'70's, a marathon program was staged in a San Francisco theater to raise money for the Spring Opera Theater. It featured orchestras, chamber groups, choruses, vocal and instrumental soloists, and the music was all Mozart. The house was crowded for the entire marathon, and many people who contributed to the benefit stayed for all or most of the twenty-hours. The mood was light and airy...or driving and firey...was avidly devoured by all those hungry, happy people.

It was just that hunger which caught the attention of Wendell Rieser, Bob Hubbard, and other musician-friends, and emboldened them to undertake the risks of presenting a regular festival of Mozart's music. They invited George Cleve, conductor of the San Jose Symphony, to conduct their programs. From the very first, it was clear that a magical thing was happening.

George Cleve has high standards, and he demands the utmost of the players who work with him. Clearly, though, his approach to Mozart is infectious and engaging, for the members of the Midsummer Mozart orchestra have a remarkable sense of cohesion and pride. It's a rarity for musicians to feel quite so positive about what is, after all, an undertaking in which they must subject their own styles to the controls and demands of a conductor. Our literature is rich with stories of musicians' dislike for the prima don'na on the podium. But the Midsummer Mozartians enjoy their work as much, mirabile dictu, as the audience does! Some might construe that as a paean of praise to George Cleve. Well, though he *does* merit praise, I choose to believe that the most important reason is the great pleasure they all take in playing Mozart.

Mozart was 29 years old, and at the peak of his powers, when he composed the d-minor Piano Concerto, K. 466, which Claude Frank plays on this album. The years of basking in the adulation of a child prodigy were over, and the composer was doing his best to organize his life as a mature and responsible man.* That he never quite achieved that organization is probably due to the fact that he had never known what it's like to have a "normal" upbringing.

Even for someone with as great a taste for daydreams as Walter Mitty's, it's almost impossible to imagine what it was like to be the young Mozart. Everything happened so soon and so fast! He had mastered several instruments, performed far and wide, and had composed a considerable lot of music, all while still a very young boy. (His precocity went beyond music, by the way. At the age of 7, he proposed marriage to Maria Theresa (Queen of Austria). She turned him down, being also "7 years old").

Mozart grew and matured, had some stormy love affairs, and went through endless problems with money. He enjoyed gambling, and he often spent like a drunken sailor, leaving himself in difficult circumstances, even when he was bringing in impressive sums of money.

In 1785, the year in which the d-minor concerto, K. 466, was produced, Mozart was living in Vienna with his wife, Constanze. The greatness of his genius was by then the stuff of legend in most major European cities. Franz Josef Haydn, himself to become one of the giants of musical history, spoke to Leopold Mozart, the father of Wolfgang, at a dinner party in that year. He said: "I declare to you before God as a man of honor that your son is the greatest composer that I know, either personally or by reputation. he has taste, and beyond the most consummate knowledge of composition."

The proof of Haydn's encomium is abundantly demonstrated on this album. I've listened to it again and again, following a miniature score and have found myself shaking my head and blinking at the brilliance of the structure and power of the music. The second movement, especially, has about it a quality of such gratifying, such total expression! And then there's the Rondo! What a marvelous piece of music!

This series of Direct-to-Digital direct to disc live recordings represents a long overdue development in the history of recording. There's an undeniable and irresistible quality in live performance that is only rarely achieved in the rarified atmosphere of a studio. There are tremendous risks of course, involved in live performance. One single flub, and the entire job is ruined. (Frankly, I don't mind hearing an occasional mistake. It's a reassuring thing to know that a concert artist is, after all, human. Our era's preoccupation with utter perfection is sometimes *in*human).

The engineering challenges are considerable. Microphone placement becomes a lite-and-death issue. Too, the technicians must cope with the fact that a concert hall is not necessarily an ideal space for recording, especially in the matter of echo-decay and ambiance! Things can come out fuzzy and dim, if you aren't careful...and there's no way of "doctoring" such a recording. Perhaps the most important item of all and an advantage to the integrity of the recording, is Leo Kulka's insistence to mix directly to the two-track digital, rather than taking the whole thing into a mixing studio and fuss with levels and equalization afterwards. In direct-to-digital-direct-to-disc, what you put in is what comes out.

As you listen to this album, you're as close as any recording can bring you to the actual, magical reality of being there, hearing and seeing the original live performance.

Leo de Gar Kulka has gained a high reputation for his skill as Master Recording Engineer, and has good reason to be proud of the many recordings he's done at his studios. He likes to call himself a "frustrated musician" and as such has a very special feeling towards the music he works with. As a violinist he understands the delicate sound of the strings and the orchestral blend and does not interfere with the Conductor's dynamics. It must have represented a veritable revolution tor him to leave behind the console, with all those faders, echo-pots, equalizers, and the rest of the mixer's tools, and take on the awesome challenge of producing exemplary live recordings! Even though he calls it the "return to basics".

It adds a lot to the appreciation of this type of album to hear the reaction of the audience at the end of the piece. The applause, as you'll hear, is very, very real...and it's tumultuous! It your Walter Mitty tendencies are as strong as mine, you'll probably be tempted to stand and take a bow.

—Scott Beach

GEORGE CLEVE

For the past nine years music director of the San Jose Symphony, Maestro Cleve has frequently been guest conductor of the San Francisco Symphony, San Francisco Spring Opera Theatre, and has conducted many major U.S. symphony orchestras, such as New York, Pittsburgh, Cleveland, Denver, St. Louis and Honolulu. Under his leadership, the San Jose Symphony has grown to become one of the most highly regarded orchestras on the West Coast.

Maestro Cleve's extensive studies with Pierre Monteux, George Szell and Franco Ferrara have imbued him with widely ranging musical sympathies. Equally at home in music ranging from baroque to the contemporary masters, he is best known for his fresh and incisive interpretation of the works of Wolfgang Amadeus Mozart. He has appeared with the Mostly Mozart Festival in New York and six years ago he became co-tounder and Music Director ot the Bay Area's highly acclaimed Midsummer Mozart Festival.

In the words of the **San Francisco Examiner's** esteemed critic, Alexander Fried, "He combines the musical virtues ot naturalness, exhilarating pace, melodic warmth and cultured style."

CLAUDE FRANK, Piano



...one of the most distinguished Mozart interpreters of our time." That bouquet of critical orchids was handed to Claude Frank following his 1980 appearance with the Berlin Philharmonic. That bouquet from the **Berliner Morgenpost** is but one of a collection Mr. Frank has gathered wherever he has performed. Indeed, to borrow from Oscar Wilde: "As far as the piano is concerned, gaining glowing reviews is his forte."

Mr. Frank's training as a musician began in his native Nuremberg. While he was still quite young, it was clear that he was blessed with outstanding talent and exceptional ability to learn and to grow into a player of the front rank. The young man entered the Conservatoire National de Musique in Paris, and was busily pursuing his studies when the German occupation arrived. He fled Paris on foot, and managed to make his way to safety, finally obtaining passage to the United States.

In New York, Mr. Frank presented himself to the renowned Artur Schnabel and was accepted as a student. By this time, his determination to fulfill the dream of becoming a concert artist was strong, and unswerving. To broaden his musical base, he studied composition and conducting with Boston's legendary Serge Koussevitzky.

Since beginning his concert career, Claude Frank has earned high praise in programs with virtually every great orchestra in the world... the New York Philharmonic, Chicago Symphony, Royal Philharmonic of London, Berlin Philharmonic, Concertgebow of Amsterdam, and many others. His appearance with the Midsummer Mozart Festival Orchestra in the d-minor Piano Concerto on this album brought still more of those critical bouquets, along with the tumultuous response of the audience.

Mr. Frank is now an American citizen. In addition to his heavy performance schedule, he is famous for his master classes at Yale University the Aspen Music Festival, and at many colleges and universities throughout the country.

The following Sonic Arts Direkt-to-Digital/Direkt-to-Disk recordings of Maestro Cleve and the Midsummer Mozart Festival Orchestra are in our current catalogue

LS-22	Concerto for Clarinet and Orchestra in A Major, K. 622, Mark Brandenburg, Clarinet; Overture to "Die Zauberflöte" K. 620; Aria from "Clemenza di Tito" K. 621, Leslie Richards, Mezzo-Soprano
LS-23	Concerto for Piano and Orchestra in d minor, K. 466, Claude Frank, Piano
LS-24/25	Concerto #1 in Bb for Violin and Orchestra, K. 207, Daniel Kobialka, Violin; Orchestral Selections and Instrumental Ensembles, Divertiments, etc.
LS-40	Concerto #17 in G Major for Piano and Orchestra, K. 453, Lihan Kallir, Piano; Symphony in Eb Major, K. 16a (184. 16aa)

Credits:

A LEO de GAR KULKA PRODUCTION

Technical Assistant	Kenneth K. Lee, Jr.
Production Coordinator	Lisa Bovll
Recording Crew Assistants	Cheryl Crouse, Jorge Fonseca, Willie Thompson
Music Annotation Notes	Daniel Leeson
Liner Notes	Scott Beach
Orchestra Coordinator	Wendell Rider
Record Pressing	Teldec, West Germany
Executive Producer, Recordist, and Disc Mastering Engineer	Leo de Gar Kulka



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*"CONCERTO. The present day repertory of the piano concerto begins with the latest *concer ao* by Mozart composed between 1785 and 1791 (K. 466 in d minor, K. 467 in C Major, K. 482 in E♭ Major and K. 595 in B flat Major). In these compositions Mozart *realizeds* if the classical form and style of the concerto."

Harvard Dictionary of Music—CONCERTO p. 181

A COMPLETE, UNEDITED PERFORMANCE, RECORDED DIREKT-TO-DIGITAL/DIREKT-TO-DISK

Stereo

A KING'S I PRODUCTION

-58

A NEW LIFE
IN
CHRIST
BY
BOB PORTER



Volume 1

KIP-SLP-1171

A NEW LIFE



in

CHRIST

"ABOUT THE DIRECTOR"

Bob Porter, a former insurance executive and successful businessman, is the founder and director of The King's Inn.

He gave his life to Christ in March, 1964. For 27 years he had lived and thrived on what the world had to offer. Bob became a slave to alcohol at an early age, a habit which dogged him continually throughout his life and brought heartache to his family. He planned to commit suicide, but a Christian barber witnessed to him about his lost condition. Realizing his need, he surrendered his life to Christ. A further surrender came in March, 1970, when God called him to abandon his business and enter the full-time ministry in which he is now engaged. He is in this present position because of the leadership of the Holy Spirit in his life.

"A MINISTER'S COMMENT"

God always has his man, it seems, for every situation. He raises up a voice as it seems from the wilderness of life to proclaim His Word to every segment of lost humanity. So it was when God reached down and chose Bob Porter to be His voice on streets, in bars, in stores, and in the most unlikely places one would expect to hear the Gospel of Jesus Christ.

Bob Porter, his wife, Barbara, and his four children are members of the Calvary Road Baptist Church in Alexandria, Virginia of which I am the Pastor. Bob and his family are not only witnesses for Christ in the market place of life but are great positive influences for Christ in their church. Bob is truly an Evangelist in the street but also a Godly father and husband who leads his family actively in the church. His testimony on this record is only the beginning. I feel strongly that God will use Bob Porter in the years ahead in a mighty way that will surpass our greatest imagination.

Rev. Samuel E. Edwards, Jr.

"The King's Inn"



"A Street Witness For Christ"

Bob Porter
Evangelistic Association, Inc.
P. O. Box 6325 Alexandria, Virginia 22306
703 - 836 - 9707
"THE KING'S INN"

DISCO! DISCO! DISCO!

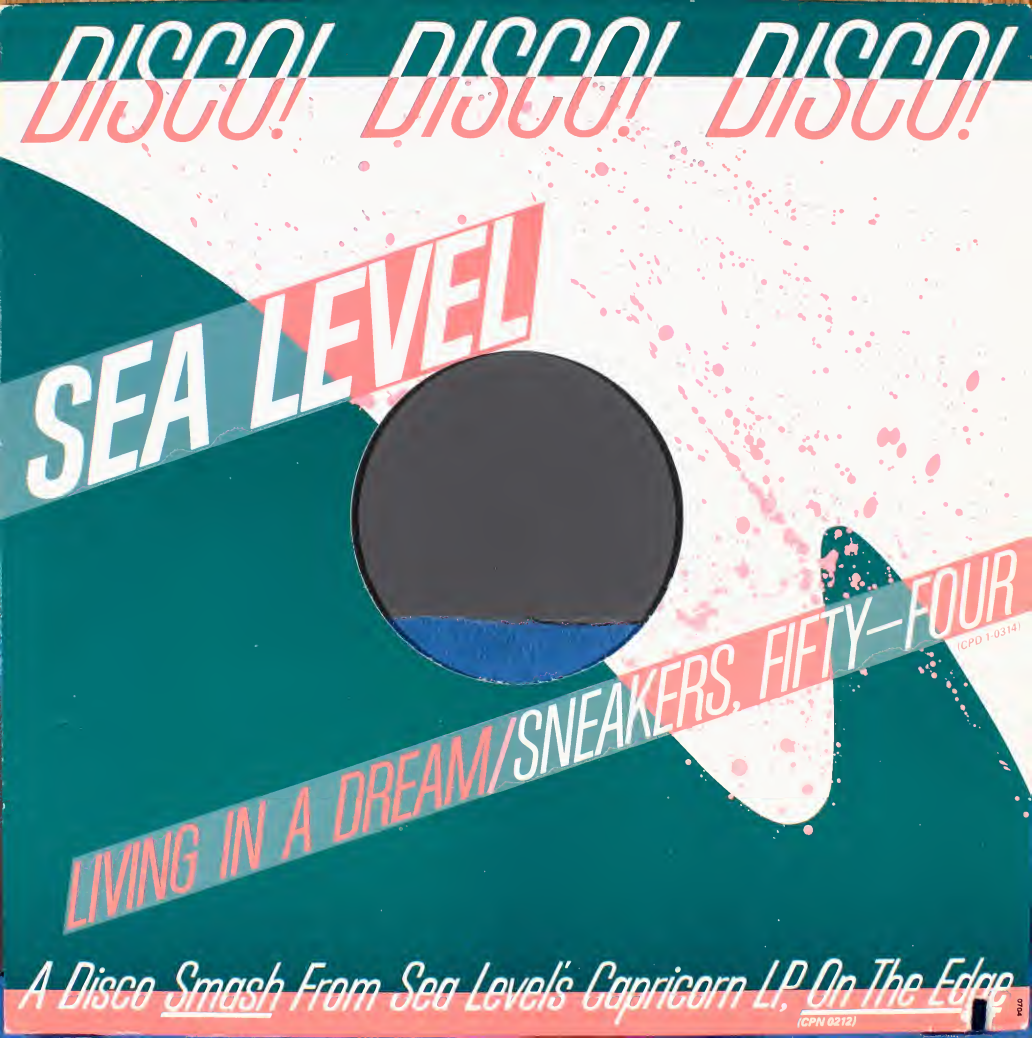
SEA LEVEL



LIVING IN A DREAM/SNEAKERS, FIFTY-FOUR

A Disco Smash From Sea Level's Capricorn LP, On The Edge

(CPN 0212)


DISCO! DISCO! DISCO!
SEA LEVEL
LIVING IN A DREAM/SNEAKERS, FIFTY–FOUR
(CPD 1-0314)
A Disco Smash From Sea Level's Capricorn LP, On The Edge
(CPN 0212)

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the Rapture









A NEWS MEDIA DOCUMENTARY OF

THE DAY CHRIST RETURNS

AND THE MARK OF THE BEAST



"Medical staffs must also deal with fear and
hysteria as scores of hospitals report
the sudden and mysterious disappearances of many patients . . .
some right in the middle of an operation!
And every hospital we contacted reported
babies and small children who vanished from maternity
nurseries and pediatric wards."

"We have invited a panel of guest experts to
join us here in the studio for their
analysis of this catastrophe . . . Mr. Derrints,
if you don't mind we'll begin with you.
As a science fiction writer,
do you view these recent events as something too
fantastic to really have occurred . . . more like
something, perhaps out of one of your books,
for example?"





"I can appreciate your concern
for coming up with a satisfactory natural explanation
for that. I'm sure you scientists can explain
what caused the floods and earthquakes
and things like that, but where in God's
name are all these people?"

"I'm asking the same questions, but I think your
underlying question is, 'Are these happenings supernatural?'
I don't believe so. I don't believe these happenings
are supernatural. God is simply
the collective consciousness of mankind.
Jesus was a prophet-teacher who lived and died 2000
years ago. He was no more divine than you or I,
so to expect Him to return and somehow
take away all the Jesus people
is just a cop-out doctrine."





"We're setting it up so that every person will be
tattooed with an invisible mark—sort of a
walking credit card. I've already had
my number tattooed on my hand and forehead . . .
Soon there will be a TV scanner much like this
one at every check-out counter.
The forehead and hand are almost always
exposed and it will be easy for
the computer to read."



"And for those of us who've dismissed God from our thinking,
we wish that our fears about the
missing could be explained.
If not, and this is a supernatural event,
then it's too late for hope."

TO THOSE WHO MISS THE CHRISTIAN COMING—

The Days are at hand! The Signs are all around! Christ is coming soon to
establish peace in an already perfect, unscarred earth. What a news story it
will be! Yet, the big news they never report is—There will be world chaos
after-the-fact!

Right in the middle of that calamity period we think it may be like when The Rapture story breaks. This is the original sound track of the movie—edited to a tremendous half hour of dynamic evangelism. No human person can sit through the playing of this record without thinking seriously about Christ's return and how to approach it.

The information about The Mark of the Beast is worth the price of the record. Here is a factual, informative treatment of this prophetic subject.

Your Soul-winning fervor will soar as the glorious coming of Christ is revealed to you in a new, understandable way. Will it matter to people you introduce this record to all the days they've put off taking a step of commitment? They will be appalled!

Ask the Holy Spirit to show you more through the message of Rapture. Ask God to bless it to many lives and to empower it!

DAVID WILKERSON, President

THIS RECORDING IS FROM THE SOUND TRACK OF THE MOTION PICTURE "THE RAPTURE" PRODUCED BY DAVID WILKERSON YOUTH CRUSADES WRITTEN BY JOE MUSSER

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and Jesus said...

By ERNEST HOLMES

ERNEST HOLMES

Author of

"SCIENCE OF MIND"

"THIS THING CALLED LIFE"

and many others

AND JESUS SAID

The Sayings of Jesus

THE SAYINGS OF THIS MAN FROM GALILEE AS RELATED BY ERNEST HOLMES REVEAL EVEN A DEEPER FEELING TOWARD THE TRUTH IN THIS MODERN WORLD IN WHICH WE LIVE.

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T138 — PSALM OF PSALMS
T139 — THE SONG OF ISAIAH
T140 — WISDOM OF SOLOMON

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ERNEST HOLMES

Author of

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"THIS THING CALLED LIFE"

and many others

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THE WISDOM OF SOLOMON

NOW AVAILABLE

T136 — YOU WILL LIVE FOREVER
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T138 — PSALM OF PSALMS
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SPC-3668
STEREO

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and other DISCO HITS



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THE DOCTOR EXX BAND

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PICKWICK
SPC-3668
STEREO

SIDE ONE

SUPERMAN
John Williams

PANIC ON PLANET 'K'
Wilford Holcombe

2001
Richard Strauss

MOUNTAIN FUNK
B. George - D. Hunt

SIDE TWO

STAR WARS
John Williams

LOIS GETS ON DOWN
B. George - D. Hunt

CLOSE ENCOUNTERS
John Williams

METROPOLITAN HEAT
B. George

DOCTOR EXX'S BAND IS GET ON DOWN DISCO DYNAMITE! OVER THIRTY DRIVING PLAYERS PLUS LASER HOT SYNTHESISERS THAT TAKE YOU ON A NON-STOP TRIP FROM SUPERMAN GROOVIN' OUT OF SIGHT TO SPACED OUT GOODIES LIKE STAR WARS AND 2001 THEMES. THE BIG HEAT OF HITS FROM THE BIG SCREEN. LET'S GET IT ON!

RECORDED UNDER DIRECTION OF D. L. MILLER
SCORES BY DEREK COX - PHOTOGRAPHY: WARD HART
AUDIO MIX: DAVE HUNT and KENNY DENTON

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TEEN LINE

TILL THE WHOLE WORLD KNOWS



Sons of Thunder

ZONDERVAN RECORDINGS

TILL THE WHOLE WORLD KNOWS

SIDE ONE

I DON'T KNOW WHY — Hettenhouser **(vocalists, Joan and Robin)**	SESAC	1:36
I WANT TO BE — Hettenhouser **(soloist, Joan)**	SESAC	3:31
HE AROSE — Gadling **(soloist, Donna)**	SESAC	3:11
PEOPLE GET READY — Mayfield **(soloist, Don)**		2:33
I AM PERSUADED (from Romans 8)—Hettenhouser **(soloist, Joan)**	SESAC	3:46

SIDE TWO

HE'S WALKING WITH ME — Woodhams **(soloist, Robin)**	SESAC	2:47
LIKE THE WIND — Gadling **(soloist, Donna)**	SESAC	1:50
NEW WINE (from John 2) — Kriz **(soloist, Don)**	SESAC	2:14
NEW LIFE NOW TO LIVE — Woodhoms **(soloist, Robin)**	SESAC	3:27
THOSE WHO WAIT ON THE LORD (from Isaiah 40) — Sullivan **(vocalists, Robin and Joan)**	SESAC	2:57

Here's what they say--

***from* Dr. Richard C. Halverson**
President, World Vision

"Two words come to mind when I hear the Sons of Thunder. They are integrity and authenticity. They maintain the integrity of the gospel in their thoughtful and faithful communication of its message. They speak out of an authentic, rich personal relationship with Jesus Christ."

from* Tedd Smith, *pianist
The Billy Graham Team

"The Sons of Thunder have given us an album in which religious music is performed in an idiom relating to today's young person. It is a new, different, and exciting approach to religious music; one that will obviously be a trend-setter.

"The material is at once driving, rhythmic, tuneful, pensive, but always beautifully and thoughtfully conceived. Not only is this album a most satisfying musical experience, but it will undoubtedly move the listener and stir him to action, through the sheer spiritual impact of the songs.

"This album expresses the joy of knowing Christ in a vital, living 'now' kind of sound. It is a must, and one I cannot recommend too highly."

ZONDERVAN RECORDINGS
PRODUCED BY
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The Sons of Thunder in Session

Jesus is the most relevant person who ever lived. When He called the fishermen to be His disciples, He talked to them about making them "fishers of men." When He spoke to the woman at the well, He spoke to her of "living water." Jesus came to communicate with the men of His time in a way they could understand, through a language they could comprehend.

Today, those who would seek to communicate Christ's teachings seldom attempt to emulate Christ as a teacher. Thus, when Christ's teachings are proclaimed, they are often rejected or misunderstood, because His methods of communication are largely ignored.

For example, much music about Christ is quite foreign to the sounds featured on popular radio stations today — yet this music is expected to communicate a relevant God. However, the Sons of Thunder believe that if God is to be effectively presented through music, He must be communicated through authentic modern musical forms.

The music on this album is largely original to the Sons of Thunder. Joan Hettenhouser, the most prolific composer in the group, plays guitar and sings. She is a junior at the University of Maryland. Robin Woodhams, electric bass player and vocalist, is a junior at High Point College in North Carolina. Donna Gadling, organist and vocalist, is a graduate of Nurse Corps. Don Williamson, a graduate student in the International Service School of American University, Washington, D.C., plays drums and sings. Blaine Smith, leader of the Sons of Thunder and electric guitarist, is a graduate of Georgetown University, Washington, D.C., and is presently attending the Wesley Theological Seminary, Washington, D.C. Stan Kriz, the seldom seen sound engineer, is a sophomore at Carnegie-Mellon University in Pittsburgh.

This is a compatible stereo recording and can be played on either monaural or stereophonic playback equipment FM/11665 Compatible Stereo

FOURMOST
Wheaton, Illinois 60187

YOUNG and FREE

"this one's for you, JESUS"

It's good to be alive and experience all that You've planned for us. Thanks for letting us share through these songs the life You give.

We hope the full expression of the title will be seen in our lives -- not just as words on an album jacket -- and that our brothers and sisters will see and experience You -- not us.

Because this one is for You, Jesus.

We love You.

Young and Free

L. to R. Paul Wells, Jay Courtney, Marji Elzey, Ed Elzey, Rich Flegle



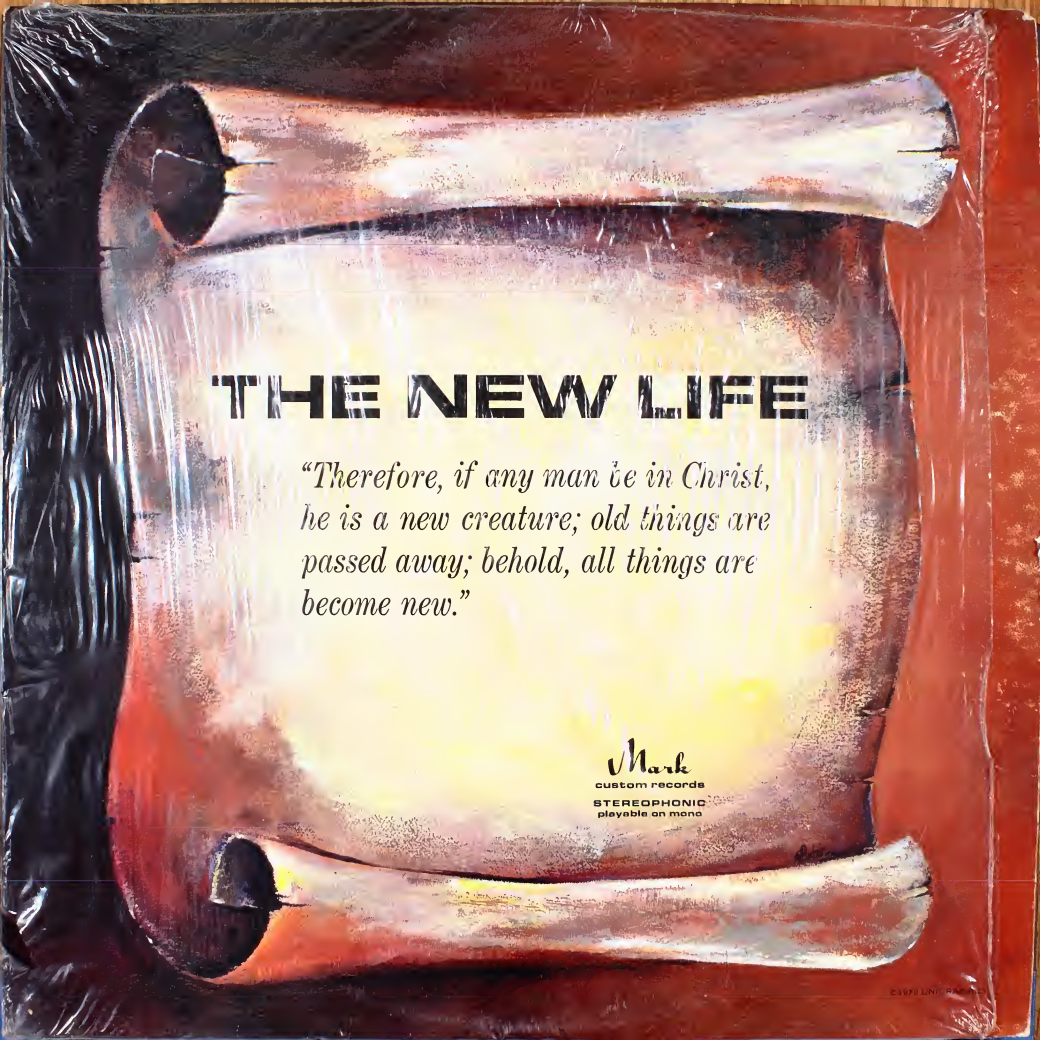
SIDE ONE

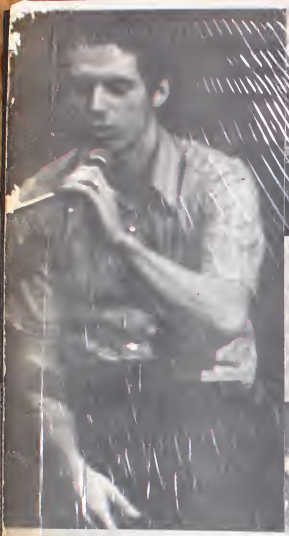
1. [illegible] IN MUSIC
   Lyrics/Music by Mac Davis
   © 1970, [illegible] Songpainter Music, Inc
2. JESUS IS BEAUTIFUL
   Lyrics/Music Marji Elzey
   © 1971, [illegible]
3. SITTING AT THE FEET OF JESUS
   Public Domain
4. LORD, THAN [illegible]
   Lyrics/Music [illegible] Cassyh
   © 1971, [illegible]
5. IT'S A NEW [illegible]
   [illegible]

SIDE TWO

1. [illegible] TO BE [illegible]
   Lyrics/Music by Larry [illegible]
   © 1971 FourMost Music [illegible]
2. [illegible] YOU FREE
   [illegible] Hendricks
   [illegible] Music
3. [illegible] Habel
   [illegible] Schieke
   [illegible]
4. [illegible] Ralph Shackelford
   [illegible] Music
5. [illegible] NOW WE ARE CHRISTIANS BY OUR LOVE
   Lyrics/Music by Peter Christie
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THE NEW LIFE
"Therefore, if any man be in Christ, he is a new creature; old things are passed away; behold, all things are become new."
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THE NEW LIFE



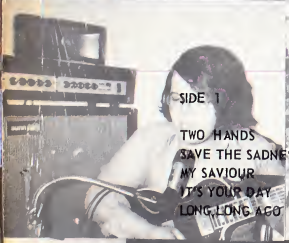


THE NEW LIFE

is a group of eight young people from Christ Church of Washington who are dedicated to presenting the good news that Jesus indeed offers new life. As the music of this album suggests, this life is an exciting one.

Because most of THE NEW LIFE's ministry is to the young, their music is young in sound. Whether singing in church or coffeehouse, however, the basic message is the same: Jesus died to give YOU new life. This blend of an old, unchanging message with the medium of contemporary music places this album along side the hundreds of others being produced by young Christians all over the country. PTL!





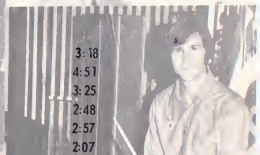
SIDE 1

TWO HANDS	3:07
SAVE THE SADNESS	5:13
MY SAVIOUR	2:57
IT'S YOUR DAY	2:01
LONG, LONG AGO	3:52



SIDE 2

A DAY LIKE TODAY	3:18
GET TOGETHER	4:51
NEW LIFE	3:25
QUIET PLACE	2:48
SHEPHERD OF LOVE	2:57
THE NEW 23rd	2:07





Mark STEREO

Produced by
Overall Lewis Recording Service
Box 3671 / Arlington, Va. 22203

VOCALS: Linda Jeffery, Jackie Fleming, Gene Sedgwick, Keith Jollay, John Flanders
KEYBOARD: Wayne Brown, Keith Jollay
GUITAR: John Flanders, Gene Sedgwick
BASS: Paul Campbell
DRUMS: Larry Tomczak
ENGINEER: Bob Shaw
COORDINATOR, DIRECTOR, & GUIDING INFLUENCE: God's precious gift, the Holy Spirit

THE NEW LIFE
11008 Harriet Ln.
Kensington, Md. 20795

STEREO DR 1001

DEL-RAY RECORDS

TWO SIDES of JON & JODI



STEREO

TWO SIDES

of

JON & JODI



"The Two Sides of Jon and Jodi". This album title only begins to show the two sides of these young entertainers. There's the side with original folk music and the flip side has the modern country sound (nowadays considered pop), all original too! I could talk about the music; but I think you might want to know more about Jon and Jodi, and there is two sides of this duo. Jon and Jodi have been singing together since school days at Caesar Rodney High School. I couldn't begin to count the hours spent in practicing and writing music. From the old saying—"practice makes perfect" comes "The Two Sides of Jon and Jodi". In this freaked out world Jon and Jodi seem almost unreal. For example, neither smokes, drinks, uses drugs or marijuana. They do have one minor vice, they chew gum!

Jon is a very handsome young man. Jodi is a beautiful young lady. Together they blend their voices into a pleasing sound for everyone. I am sure you will enjoy this album! The only thing better would be to see and hear them sing "live" as many people around their home town of Dover, Delaware already have.

Jon and Jodi have another side. After performing on a long Saturday night they volunteered to sing during the 24 hour Radiothon by WKEN for the Heart Fund. You'd never know they had already done two shows and it was three o'clock in the morning. Young people can't be all bad by a long shot when you know young entertainers like Jon and Jodi.

Tom Dutton
General Manager

SIDE ONE

1. Lady Bug
2. You're Not Leaving Me
3. Come Down My Child
4. I'll Still Love You
5. All My Life I'll Live For You
6. When You Are Gone

SIDE TWO

1. Time Wins
2. Ramblin' Soul
3. Just Let Me Be
4. Love With Feeling
5. Pitiful World
6. You Are Mine

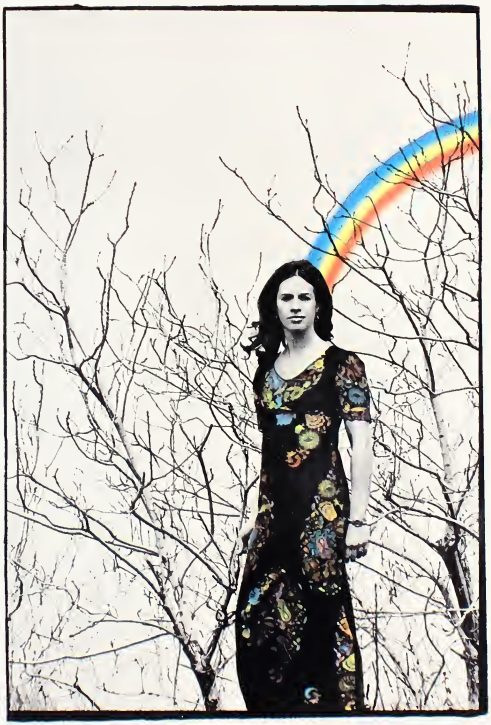
Produced by: Jim Stayton & John Koutoufaris
Recorded at Sigma Sound Studios – Philadelphia, Pa
Engineer: David Moyssiadis
Rhythm Guitar: Jon Garthwaite & Janice Pippin
Bass: Jack Moore
Drums: Honey Voshell
Steel Guitar: Leonard Reed
Banjo: Paul Prestopino
Resonator: Paul Prestopino
Dobrow: Paul Prestopino
Photography: Gary Emeigh

DEL-RAY RECORDS

Dover, Del. 19901

(c) 1971 Del Ray Records/Printed U.S.A.

Writer: Carole King





Side One

Spaceship Races (3:07)
No Easy Way Down (4:04)
Child Of Mine (3:55)
Goin' Back (3:36)
To Love (3:38)
What Have You Got To Lose (3:56)

Side Two

Eventually (5:02)
Raspberry Jam (4:32)
Can't You Be Real (2:54)
I Can't Hear You No More (2:59)
Sweet Sweetheart (3:47)
Up On The Roof (3:40)

Recorded at Crystal Sound, Los Angeles, March-April, 1970.
Sessions produced by John Fischbach
Engineered by Andrew Berliner
Mixed by Gerry Goffin
All songs by Gerry Goffin and Carole King
Except lyrics for "Raspberry Jam" and "What Have You Got To Lose" by Toni Stern
Arrangements, Piano, and Vocals by Carole King
Acoustic Guitar by James Taylor
Electric Guitar, Acoustic Guitar, and Conga by Daniel Kortchmer
Fender Bass by Charles Larkey
Drums, Percussion, and Vibes by Joel O'Brien
Organ by Ralph Schuckett
Moog Synthesizer by John Fischbach
Background Vocal on "Goin' Back" by James Taylor
Other Background Vocals by Carole King, Abigale Haness, and Delores Hall
Cover Photograph by Guy Webster
Liner Photographs by Tom Neuwirth
Layout and Design Rod Dyer/Paul Bruhwiler
All selections are published by Screen Gems-Columbia Music, Inc. (BMI)
James Taylor Courtesy of Warner Bros. Records.

Distributed by A&M Records, 1416 N. La Brea Avenue, Hollywood, California 90028

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STEREO
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11-19862

AWAKENINGS
MARGERY TEDE Mezzo·Soprano

Songs of Contemporary American Composers



Kirke Mechem | **Ron Mc Farland** | **Jon Sutton**

William Corbett·Jones, PIANO **Lee Velta**, BARITONE **Kronos Quartet**

Text enclosed



STEREO
ACA
11-19862

AWAKENINGS
MARGERY TEDE

Mezzo-Soprano

Songs of Contemporary American Composers

Kirke Mechem · Ron Mc Farland · Jon Sutton

Mezzo-Soprano Margery Tede made her operatic debut with the San Francisco Opera and has since sung more than 30 roles, including *Fricka, Amneris, Azucena, Judith* (Bluebird's Castle), *Jocasta, Lucretia, Herodias,* and *Augusta Tabor* among others. Ms. Tede is a frequent guest at the Lake Tahoe Summer Music Festival, where recent highlights include her triumphs as *Susan B. Anthony* in Virgil Thompson's "The Mother of Us All," and as *Mrs. Noah* in the world premiere of Ron McFarland's opera, "Pegasus," both receiving great critical and audience acclaim. She also sang the role of *Countess Carolina* in the West Coast premiere of Henze's "Elegy for Young Lovers," with conductor Christopher Keene.

As a soloist, Ms. Tede has appeared with Seiji Ozawa, the San Francisco Symphony, and has also performed in Mozart's "Grand Mass in C" at the Artpark Summer Music Festival in New York. She has been a guest artist on several occasions with the Marin Symphony as well as the Carmel Bach Festival under the direction of Sandor Salgo.

A graduate of San Francisco State University, Ms. Tede took further studies at the Conservatorio de Madrid, and the Hochschule fur Musik in Berlin as a winner of the International Scholarship given by the National Federation of Music Clubs.

Margery Tede has appeared in operas, concerts and recitals in Europe, Central America, Mexico, Alaska, the South Pacific, and throughout the United States. Her two recent New York recitals were highly praised by the *New York Times.*

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Leo de Gar Kulka and Kenneth K. Lee, Jr.
Painting by Lenn Kanenson: "Marinscape"

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SIDE ONE

Ron McFarland: from SONG OF PEGASUS
(Adapted from the poem of Rumer Godden)
(℗1984 by Ron McFarland, de Gar Music, ASCAP)

Arias and Duets:
Little Drops of Water
I Can Remember the World
Noah's Soliloquy
What Is All This Nonsense
How Long, Oh Lord
Oh Lord, Make Me Worthy
My Wife and I

Lee Velta, Baritone
Diane Gee, Flute
Samuel Scott, Cello
Ron McFarland, Piano

Jon Sutton: A CHILD'S GARDEN OF SONGS
Robert Louis Stevenson

My Ship and I
Where Go the Boats
Farewell to the Farm
The Swing
The Lamplighter
Armies in the Fire
Escape at Bedtime

Performed by the KRONOS QUARTET

SIDE TWO

Kirke Mechem: from the work
GOODBYE, FAREWELL and ADIEU
"Three Songs of Parting"

Since There's No Help *(Michael Drayton, 1563-1631)*
Parting, Without Sequel *(John Crowe Ransom, 1888-)*
Let It Be Forgotten *(Sara Teasdale, 1844-1933)*

Performed by Margery Tede

Kirke Mechem: SONATA FOR PIANO, OPUS 26
Dedicated to William Corbett-Jones
Allegro con brio
Lento
Allegro con brio

performed by William Corbett-Jones, piano



Kirke Mechem

Well known as a leading composer of choral and instrumental music, Kirke Mechem became, in 1980, a highly successful operatic composer as well. The San Francisco Opera's premiere of his three-act comedy, *Tartuffe,* drew overflow audiences and rave reviews–"a brilliant jewel" "a glorious home run." By 1986 more than 60 performances of *Tartuffe* made it the most performed American opera written in the 1980s.



Ron McFarland

A founding member of "Composers Inc.," a group of five Bay Area composers dedicated to the performance of new American music, his interest in recent years has been drawn toward opera and musical theater. Before the success of his three-act drama, *The Donner Party* ("fresh and original. . . genuine emotional thrust"—*Opera News,* "worthy of Bartok"—*Pacific Sun*), McFarland was known primarily as a composer of songs and instrumental music. Enthusiastic audience response and critical acclaim has been awarded his *Song of Pegasus* also; and more recently, *The Audition,* with text from James Joyce's *Ulysses.*



Jon Sutton

Jon Sutton's accomplishments in art and music include: watercolor drawings, hooked tapestries, paintings, furniture design, assemblages (one of which became a record jacket for RCA), two musical comedies, four dance-mimes and other chamber and orchestral works. He has worked as a lithographer, fabric designer, art director, composer and music editor for films and has taught music, fabric design and silk screen printing on all levels. Mr. Sutton studied at Boston University, Boston Architectural Center, San Francisco State University and the University of Oregon, where he received a bachelor of arts degree. He presently lives in Eugene, OR, with his wife and two children and continues to write music.

AWAKENINGS

Songs of Contemporary
American Composers

Margery Tede, Mezzo-Soprano

Kirke Mechem

Ron McFarland

Jon Sutton

Kronos Quartet

Exciting, innovative programming and high quality of virtuosity have earned the Kronos Quartet the reputation of being one of the most successful performing groups in the United States. Hundreds of concerts in this country and abroad, commissions and recordings prove the popularity and importance of this group. This recording of A CHILD'S GARDEN OF SONGS was made after several performances in the Bay Area.

"Dominican College's Department of Music presented one of the most exciting and interest provoking concerts of chamber music heard in Marin. The program was one of the 20th Century composers performed by the fine Kronos Quartet . . . Jon Sutton's musical setting of selected poems from Robert Louis Stevenson's A CHILD'S GARDEN OF VERSES was marvelously sung by mezzo-soprano Margery Tede . . . Miss Tede's remarkably clear enunciation made each word of the poems come across. Both Sutton's music and the writer's words are filled with a warmth and artlessness that does full justice to the innocence of the matter."

Dick Moore, ***Independent Journal***

Lee Velta

Baritone Lee Velta studied at the San Francisco Conservatory of Music and has sung with many West Coast Opera companies including the S.F. Spring Opera, Sacramento Opera, California Coast Opera, Eugene Opera, Oakland Opera, Marin Opera and Pocket Opera, as well as regional companies like Santa Fe, St. Louis, Arizona and the New York Grand Opera. A versatile artist, he has performed numerous premieres as well as concertized with the Opera Orchestra of New York, Concert Opera Association of San Francisco and the Marin Symphony. He was soloist in the 1981 PBS nationally televised Messiah.

Mr. Velta has participated in the American Institute of Music Studies program in Graz, Austria. He was a 1980 S.F. MET winner, and 1982 American Opera Auditions winner in New York and in the 1984 Eleanor Steber Musical Foundation Vocal Competition. His critically acclaimed performances span the repertory from oratorio to grand opera, and operetta to musical theater.

"As Noah, Lee Velta's poised, amber baritone topped the singing complement . . ."

Allan Ulrich, ***San Francisco Examiner***

William Corbett-Jones

William Corbett-Jones has been described as "among the most gifted of contemporary pianists," and has concertized in most of the major European and North American capitols. As pianist with the famed Alma Trio, a recitalist, soloist with orchestra, and as a chamber musician with internationally renowned colleagues, he is noted for his enormous repertory that spans the Baroque masters as well as the contemporary giants.

Equally distinguished as a pedagogue, Mr. Corbett-Jones is currently Professor of Music at San Francisco State University, and is increasingly well known and sought after for his Master Classes.

Diane Gee

Flautist Diane Gee, a native of Arizona, received her musical training from Julius Baker in New York and Felix Skowroneck in Seattle, where she received her Master of Music degree. She has been a member of several orchestras, including the Filarmonica de Caracas in Venezuela and principal of the Collegium Musicum in Seattle. Miss Gee has been chosen to perform in Master Classes given by Jean Pierre Rampal, Julius Baker, James Galway and Alain Marion. She has appeared as a concerto soloist with orchestras in Washington and in recital series in the New York area. Currently she performs as soloist and chamber musician in the San Francisco Bay Area.

Samuel Scott

Samuel Scott, a native of Seattle, studied cello with Laurence Lesser at the Peabody Conservatory in Baltimore. He has performed internationally as a soloist in Taiwan and as a chamber music performer in Antwerp and Spoleto. Mr. Scott has been a member of the San Francisco Opera Orchestra and principal cellist of the Berkeley Symphony and substitutes with the San Francisco Symphony. He has performed at Old First Concerts, Trinity Chamber Concerts, Davies Hall and the Palace of the Legion of Honor. Currently, Mr. Scott teaches at the Community Music Center and performs locally, frequently as a concerto soloist with orchestras in the Bay Area.

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Cover Photo, *Karl Tede*

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TRIVIA Programs
Record 4 of SEVEN Records
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TRIVIA Programs
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TRIVIA Programs
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College for Recording Arts



The Fall Album '84

THE CLASS MEMBERS

ADVANCED - mark benjamin, bjorn bjornsson, cliff blockburn, richard bothne, stephen brune, peter blau, debra friedman, ken kostner, lloyd murphy, james sompson, judy sisneros, alan wilton, juan yepes.

INTERMEDIATE - julie arnold, craig bollen, oorne bielefeldt, starlet carter, paul davidson, michael gornes, alex genigeorgis, carl heriofsson, john kerns, david lone, edsel motheus, julia price, sue pyron, virginio (lynn) rebmann, larry schollt, abby shearer, chris stanley, robert turkington, mark whitehouse, darrell wilcoxon.

THE HIERARCHY

os in ony orgonisotion, the recording process operotes oround o structured teom. the delegotion of responsibilities is very much o port of the learning process ot the college for recording orts. the mony positions of responsibility ore listed below with o brief description of their oreos of operotion. the order in which they oppeor in no woy reflects their degree of importonce. oll students ot one time or onother will hove hod to ossume eoch of these positions before grodvoting.

PRODUCER - the outcome of ony project relies solely on the skill of this person to creotively bring together oll of the myriod foctions present in o recording project.

ENGINEER - the technicion responsible for ensuring thot "the" performonce is recorded os close os possible to the producer's wishes.

SECOND ENGINEER - the engineer's right hond, moking sure thot oll of the signols ore being directed through the oppropriote poths according to the engineer's requirements.

CUE MIXER - responsible for the sounds thot oppeor in the control room speokers ond the bolonce between sounds listened to by the performers weoring heodphones in the studio.

DOCUMENTARIAN - here rests the very importont job of writing down o physicol inventory of eoch ond every sound committed to tope. this will include detoils of who did whot, when, why, where, how long, title ond whether the producer wished to keep it.

TAPE OPERATOR - in chorge of operoting ond maintoining oll tope recorders used in the recording sessions.

SET-UP CREW - o recording session's backbone team. responsible for the placement of the ortist's equipment ond handling of the studio's opparotus.

COVER DESIGN AND ART WORK - no olbum could ever succeed on the merits of its contents olone. the presentotion of the product to the consumer is indeed o lorge deciding foctor in its acceptobility.

DISC MASTERING - the finol creotive step in the choin from concept to end product. we ore indeed fortunote in hoving ot our facilities one of the finest cutting lothes in the world. this mokes the step from tope to disc one of quolity. students from the optionol disc mostering closs undertook the responsibility of this process under the guidance of our deon mr. leo de gor kulko. the moster locquers were then sent to jomes g. lee processing for ploting ond then these plotes were sent to oword records for pressing.

I would like to thonk my fellow members of the disc mostering closs for their help with this project: -

mork benjomin, bjorn bjornsson, ken kostner, dovid lone, virginio linde, mork whitehouse, olon willton ond juon yepes.

SIDE ONE

1. FLUTE QUARTET IN D MAJOR, K. 285 BY WOLFGANG MOZART 2.04
   Dulce Musica Chamber Ensemble
   PRODUCER - judy sisneros
2. MI BURRITO 3.53
   Los Medanos Jazz Ensemble
   PRODUCER - cliff blackburn
3. ALEGRIAS 5.41
   Mario Moron
   PRODUCER - mark benjamin
4. WORLD HUNGER COMMERCIAL.....0.59
   Summer '84 Intermediate Class
   PRODUCER - cliff blackburn
5. THAT'S LIFE 3.29
   Bamboo
   PRODUCERS - debra friedman, alan wilton, cliff blackburn
6. MARRIAGE OF THE HEN AND CUCKOO3.24
   Dulce Musica Chamber Ensemble
   PRODUCER - judy sisneros

SIDE TWO

1. LOVE ON HER MIND 4.56
   Target
   PRODUCERS - richard bothne, peter blau
2. EARTHQUAKE NIGHTMARE 8.37
   Fall '84 Intermediate Class
   PRODUCERS - sue pyron, carl heriofsson, craig bollen
3. IS ANYTHING STILL THERE 5.09
   Los Medanos Jazz Ensemble
   PRODUCER - cliff blackburn

THE FALL ALBUM OF '84

ond so ot the end of 1984, the college for recording orts hos indelibly stamped it's mork on yet onother botch of prospective recording industry personnel ond is busily preparing ond shoping further rou recruits reody for long, exciting ond successful careers. this olbum is the result of such shoping ond preparing.

for the first time, due to the quolity of the intermediote music production ond oudio engineering closs projects, the post two productions hove been included os o demonstrotion of the creotivity which can be spowned within the closs. the intermediote projects ore restricted to the portidpotion of only intermediote closs members, with no help from outside sources.

the odvonced semester differs slightly, in thot, oport from projects which ore ossigned by the college, the closs members ore oble to prepore independent production projects for recording. these productions, once opproved by the college, can then utilise the enormous ond voried wealth of toient reodily ovoilable ot ony given time in the boy oreo. this can be observed by listening to the obundont cross-section of styles on this olbum.

voriety is the spice of life, ond olthough due to spoce restrictions these selections ore not the entire fruits of our lobour, they ore representotive. so relox ond enjoy os we dongle our toes in on effort to get our feet wet.

cliff blackburn
STUDENT ALBUM CO-ORDINATOR

SPECIAL THANKS

no project of this noture could succeed without the dedicoted ossistonce of people who core. I hove been honoured in this regord with the input of several very speciol people to whom I now poy deserved homoge:

MR. LEO DE GAR KULKA - without whom it would not hove been possible.
MS. JAMIE MARANTZ - oiding ond obetting.
MR. KENNETH K. LEE JR. - encouragement and interest.
MS. SUE PYRON - ortwork ond enthusiosm.

UNSUNG HEROES ALONG THE WAY: -

david fletcher	dr. john reible
bud greer	rick shiner
john altman	david tonelli
fred cotero	ed wetteland
peter miller	paul joulus

COVER CONCEPT AND DESIGN - cliff blackburn
COVER ART - sue pyron
MANUFACTURED BY -
sonic arts corp. san francisco, california, 94107.

COLLEGE FOR RECORDING ARTS
665 Harrison Street • San Francisco, CA 94107 • (415) 781-6306

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STATEMENT OF CERTIFICATION

We, the undersigned, do hereby certify the authenticity of this student album project and the conditions under which the productions were recorded.

The Dean Mr. Leo De Gar Kulka

Mr. John Altamura
Advanced Audio Instructor

Dr. John Reible
Advanced Music Instructor

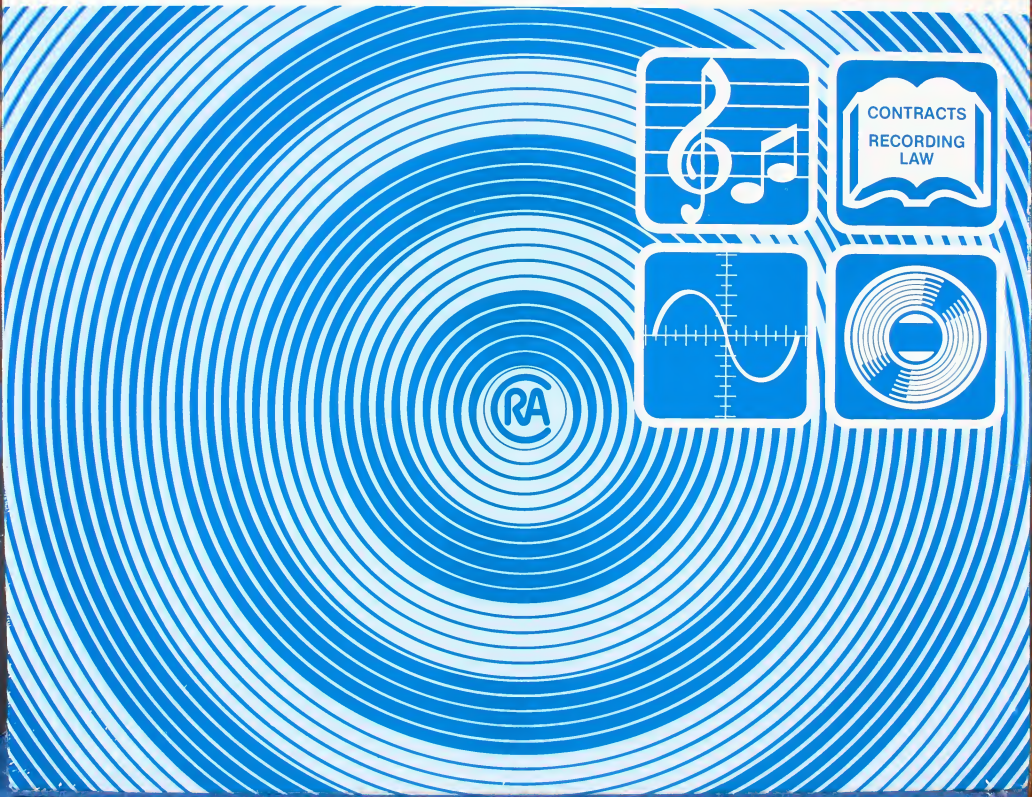
Mr. Fred Cotero
Intermediate Audio Instructor

Mr. Ed Wetteland
Intermediate Music Instructor

Jacket Made In Canada

College for Recording Arts

FALL CLASS 1982



Side 1

1. AUTUMN POEM 5:05
   Chinese Ensemble
2. SHALL I SING FOR YOU A SONG 3:52
   Intermediate Class Band
3. WEST END BLUES 2:50
   Berkeley Alumni Jazz Band
4. ALL THE THINGS YOU ARE 3:38
   College of San Mateo Jazz Band
5. CRIED MY LAST TEAR 4:18
   Amanda Hughes

Side 2

1. PTERADACTYL 3:46
   Crossfire
2. PUNK 2:33
   Taikun
3. NOBODY 4:00
   Contrabantiempo
4. SEA JOURNEY 6:15
   College of San Mateo Jazz Band

MEMBERS OF THE FALL 1982 RECORDING WORKSHOP

Mikael Bredenberg
Raymond Chu
Steve Falcon
Dennis Garcia
Francisco Romero Garcia
Jonathan January
Keizo Kabata
Kevin Harris
Michael Keating
Daniel Keil
Seth Lehr
Alvin Leong
Carlos Montes
David Pinion
Franz Rausch
Rafael Sosa
David Wang
Noboru Yamamoto

The Recording Workshop

As we all know, creativity, proficiency and production skills are all-important in the recording studio. Producers are expected to produce a session within a given time period and realistic budget; recording crews are expected to be proficient in every position; and all are expected to contribute creatively in improving the final product.

With this in mind, the College of Recording Arts has required each student to learn every position in a recording crew. Each student session consisted of a maximum of three hours to record basic tracks, overdubs and rough re-mix. An additional hour was allowed for the final re-mix heard on this album.

We hope you will enjoy the selections on this album as much as the students of the Fall 1980 Recording Workshop enjoyed producing them.

Below are the position descriptions and responsibilities in which students were required to demonstrate proficiency prior to successfully completing the workshop requirements.

PRODUCER

As in the "real world" of recording, each student producer was responsible for locating his or her talent, selecting the material to be recorded, completing the recording contract, taking charge of rehearsals, picking the recording crew from his or her classmates, selecting the mode of recording from two-track to sixteen-track and presenting the recording session plan in writing; which included music and audio preparations as well as the legal and business aspects. Once in the recording session, the student producer was totally responsible for control. The audio and music instructors were present only as advisors and to facilitate the post-session critique.

MIXER

The mixer was totally responsible for engineering the session. His duties consisted of getting the sound that the producer wanted, while at the same time making sure that the session was technically correct. His responsibilities also included running the control room crew and overseeing all technical aspects of the recording session. The mixer was, in fact, the chief engineer.

CUE MIXER

The primary duties of the cue mixer were to produce the control room monitor balance that the producer and mixer wanted, as well as getting a separate headphone mix that was pleasing to the musicians and singers.

RECORDIST

Because our sessions were done in many modes of recording, the recordists had to properly align, check-out and operate all types of tape machines, ranging from mono to two-track, multiple two-track, or complex sixteen-track. The recordists were also responsible for the master tapes of their session, including the editing, timing and proper preparation of the paperwork.

SET-UP CREW

Since no recording session can be successful without a good set-up crew, our students were taught to be responsible for lay-out of the studio, selecting the correct microphones (including the C-24 stereo microphone), utilizing the proper microphone techniques, setting up headphones, and generally taking complete charge of the studio under the direction of the mixer. Duties also included "breaking down" the studio and properly storing the equipment.

DISC MASTERING

After the master tapes were completed by the students, the tapes were transferred to the disk mastering room for further processing. The master acetates were cut, then packed and shipped. Labels and slicks were ordered in preparation of the entire album package. The actual processing and pressing of the record was done by James G. Lee Processing and Award Records. Disk mastering was done by Leo de Gar Kulka.

A Special Thanks

The Fall Class of 1982 would like to thank Kenneth Lee, who shared his time and knowledge graciously throughout the production of this album.

Also a special thanks to our dean, Leo de Gar Kulka. Dean Kulka took special time out to cut the master disc for this album.

I would also like to thank my fellow student, Raymond Chu for his help.

We would also like to give a special thanks to the artists who contributed their time and talent for this album.

We would like to thank the C.R.A. staff, and its accomplished leaders in the recording industry. It was they who tried to pass on to us their invaluable knowledge and experiences of the past in order to pave the way for a future generation of recording personnel.

In recognition of the fact that we learned and shared views and ideas in an international classroom we must also thank each other.

DAVID PIÑON
Student Album Coordinator

College for Recording Arts

665 Harrison Street • San Francisco, CA 94107 • (415) 781-6306

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Statement of Certification

We, the audio and music instructors and the Dean of the College for Recording Arts, do certify that all of the productions contained in this album were produced by the students of the audio workshop within the strict time limits required.

Richard J. Moore, Ph.D., *Audio Instructor*

John Kulka, Ph.D., *Music Instructor & Curriculum Coordinator*

Ed Wetzland, *Asst. Instructor*

Leo de Gar Kulka, *Dean*

SAC 292



*Dedicated to my cousin: Dale Crockett

Dear Brothers and Sisters In Christ:

There is a real testimony in how the Lord called me to this ministry, and has worked in my life to make it all possible. I wish I had the space to write it all down; but can only say that I have grown through this experience, in my Christian walk. I hope as you listen to this music you will feel the love I have for my Lord, and will praise Him with me. I have no desire to entertain you, but to instill in your heart, a desire to walk closer to the Lord.

Yours In Christ,
Muriel B. Gragg

Arranged and Conducted By: NELSON ENNS

Recorded and Mixed At: Solar Tip Recordings
Blue Lake, California

Engineers: Burt Pectol
Solar Tip Recordings

Nelson Enns
Arranger

Cover Designed By: Mrs. Kay Cook

PEACE RECORDINGS
P. O. Box 3276
Eureka, California 95501

SIDE ONE:

1. The Blood Will Never Lose its Power (CROUCH)
2. Jesus Is Lord (WHEATON)
3. Sweet, Sweet Spirit (AKERS)
4. It Is No Secret (HAMBLIN)
5. Get All Excited (GAITHER)

SIDE TWO:

1. Victory In Jesus (BARTLETT)
2. Take The First Step (HAIRE)
3. Follow Me (STANPHILL)
4. Forever Is A Long, Long Time (WHEATON)
5. What A Day That Will Be (HILL)

All Songs Used And Arrangements Made By Permission Of Publishers

College for Recording Arts

RECORDING WORKSHOP

SUMMER 1980

RECORDING WORKSHOP – SUMMER 1980

We would like to thank the following musicians for their contribution to this album:

Jynx
Oreo
Rags
Moxie
Shout
Sneezer
Cartunes
Extremes
Hysteria
Portrait
Chameleon
Prescence
H.P. Riot
Jim Martin
Eric Martin
Pure Honey
Pete Nixon
Viva Brazil
Barry Craig
Netherworld
Keith Nichols
Bonny Shenkin
Eye Protection
Hearts on Fire
Willie Thompson
Richard Valenzon
Darol Anger and Friends
Richie Scarback Project
UC Berkeley Alumni Jazz Band
Albert Alegado and Brian Thomas
Charlene Francom and Bill Craig

and
the

CRA Session Musicians
(aka)
The CRA Marching Band

This album represents a year of growth, experimentation...discovery. It is the compiled works of 38 students: approximately 160 hours of recording and mixing, and countless hours of planning and preparation.

The students produced and engineered these projects within strict time limitations allowing three hours for recording basic tracks and overdubs and one hour for final mixdown. The variety of music that the students chose to record added to the diversity of the experience, many different recording techniques were tried and some worked better than others...but all served an important role in the learning process.

This product is the representative of a process, learning to merge creativity with technology and efficiency, and bridging the gap between technology and the artist.

We hope you enjoy listening to this album as much as we enjoyed making it.

—Lucy Josselyn Edwards

MEMBERS OF THE SUMMER 1980 RECORDING WORKSHOP

Michael Barrett
Ken Blecher
Jay Brown
Pat Caples
Hilton Colon
Barry Craig
Chris Craig
Cheryl Crouse
Daniel Dempsey
Anne De Venzio
Mark Dowlearn
David Eastman
Lucy Edwards
Reid Frey
Bruce Galloway
Kenny Geraghty
Stephan von Hase-Mihalik
Carla Healy
Dana Hones
William Jackson
Ed Jacobs
Micheal Kendricks
Richard Kocinski
Lisa Leland
Trisse Lozano
James Malgieri
Melissa Mayrath
Clint McFadden
Alida Nudo
Dennis O'Melveny
Philip Keith Prince
Bonny Shenkin
Barbie Shore
Chris Shupp
Nick Suriani
Willie Thompson
Richard Valenzon
Stan Wallace

Michael Kendricks

Concept and Production Coordination: Lucy Josselyn Edwards

Production Assistance: Bill Jackson, Anne De Venzio, Hilton Colon, Willie Thompson

Narration: Chris Shupp

"Nick Danger" was produced by Chris Craig and the Audio-Visual Production Class.

Photo: Ron Atik

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A SAD-POM DIGITAL RECORD

WHEELS & PIPES

OR THE SECOND COMING OF ROLLERSKATE MUSIC

SUPER
DIMENSION SIX
SOUND EXPERIENCE

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PLAYED BY
THE MIGHTY
WURLITZER
ORGAN

sonicarts
laboratory series 280

WIRES & PIPES

OR THE SECOND COMING OF ROLLERSKATE ORGANS

SIDE ONE

1. **ZACATECAS** (Codina) 5:02
2. Medley
   BLACK AND BLUE (Waller/Brooks)
   SUGAR BLUES (Williams) 4:53
3. Medley
   KAMEHAMEHA WALTZ (King)
   BLUE SKIRT WALTZ (Blaha) 4:48

SIDE TWO

1. Medley
   TULIPS AND HEATHER (Carson)
   ADIOS MUCHACHOS (Sanders) 4:00
2. **SENTIMENTAL JOURNEY**
   (Green/Brown/Homer) 3:04
3. Medley
   LICHTENSTEINER POLKA (Kotscher/Lindt)
   PENNSYLVANIA POLKA (Lee/Manness)
   STRIP POLKA (Mercer) 4:00
4. **OUR DIRECTOR** (Bigelow) 2:44

All arrangements by Warren Lubich

*** The entire performance was played without Stopping!**

There have been many Quad records of Pipe Organs (though I personally have not heard any of them), but as I am told, every one was recorded primarily for the stereo market, and the quad version was an incidental thought, a possible convenience additional market. NOT THIS RECORD! The Quad "surround" effect was uppermost in my mind when I approached our artist, WARREN LUBICH, to record our second all Pipe Organ album, and I equipped myself for the occasion

* Used the new Pressure Zone Microphone Technique (tm)
* Went directly from the microphones to the SQ encoder
* Once levels were established, no more changes in gain were made
* The entire performance was played without stopping.
* A COMPLETELY SEPARATE STEREO (AKG C 24 S/M) SET UP WAS MADE AND RECORDED SIMULTANEOUSLY TO OUR OTHER DIGITAL RECORDING, AGAIN BYPASSING MIXERS, EQ, LIMITERS, ETC.
* In mastering, the output of the PCM went through a custom designed Mark Levinson FN 2 preamplifier for proper impedance matching (using the variable selections) to the Neumann Disc Cutting Amplifier and to the Neumann Disc Cutting Head
* The DIREKT-TO-DIGITAL DIREKT-TO-DISK (tm) process employed by us, eliminates ALL electronic devices not absolutely required, and therefore also disabled the preview cutting system, which would have allowed computer control of the variable pitch and depth cutting. Consequently ALL such adjustments had to be anticipated by one to two seconds and executed by myself by hand.

The quad encoding does some very strange things to the groove and the phasing, which is already somewhat strange because of the effective microphone placement and technique of the PZM Microphones, of which 4 were used in the room. Consequently, THIS RECORD, AS THE ULTIMATE QUADROPHONIC SQ RECORD PLACES SOME VERY STRINGENT DEMANDS ON THE PROPER ALIGNMENT AND QUALITY OF THE PLAYBACK CHAIN IN YOUR SYSTEM, BUT ESPECIALLY ON THE TURNTABLE ARM AND THE CARTRIDGE! THE GROOVES VARY IN EXCURSION FROM AN 8 THOUSANDTHS OF AN INCH TO JUST BARELY 1 THOUSANDTH OF AN INCH! Those remote of the groove excursions, demand the highest stability, proper compliance, sought over-hang, anti-skate adjustment, etc.

THE MAXIMUM CHALLENGE IS PRESENTED AT THE END OF THE SECOND CUT ON SIDE TWO* WHERE WE HAVE THE FULL BASS PIPES PLAYED AT FULL VOLUME IN THE ROOM WITH A FUNDAMENTAL OF 16 HERZ AND HARMONICS WELL DOWN TO 8 CYCLES AND LESS AT CLOSE TO MAXIMUM RECORDING LEVEL

* * * * WARNING * * * *

WHEN YOU FINALLY HAVE ADJUSTED YOUR ARM PROPERLY

(so the sound will not rattle or "crack")

* Please *

CAREFULLY ADJUST YOUR PLAYBACK VOLUME AND DO NOT EXCEED THE MANUFACTURER'S RECOMMENDED POWER LEVEL. YOUR SPEAKER SYSTEM MIGHT NOT BE ABLE TO HANDLE SUCH LOW FREQUENCIES AND YOU MIGHT PERMANENTLY DAMAGE YOUR SPEAKERS*

SONIC ARTS CORPORATION, ITS DISTRIBUTORS AND DEALERS HEREBY OFFER THIS FAIR WARNING TO THE PRUDENT USE OF YOUR SYSTEM, AND WILL NOT BE LIABLE FOR ANY DAMAGE SUFFERED BY YOUR SYSTEM AS THE DIRECT OR INDIRECT RESULT OF PLAYING THIS RECORD.

PLAY AT YOUR OWN RISK*

The Wurlitzer Pipe Organ recorded here is the very same one we enjoyed so much in the "Organasium" album (LS-15) at the Redwood City, California Pizza and Pipes Place, and is played by our talented organist,

WARREN LUBICH

staff organist there for many years. Coordinated with the previous recording, which was gentle and rich, he promised me that on the album he would honor my request and plies to "really let me have it" and he most certainly did!

There was not an effect he missed, and the variety of voicings and sounds this tremendous instrument is capable of, when played by the right person, is nothing less than awe inspiring! Their songs, from the thunderous bass to the shimmering brass and reeds sound (Oboe, etc) all the way up to the 200 some-odd bells, Glockenspiel, snares, castanettes, marimba, xylophone as well as one of the biggest and finest Symphonic Bass Drums gives this album a musical bevy of sources of sounds seldom found on one record! But that is not all !!

One of the most widely used places where organs of this type were heard, even though many may never have consciously noticed it, were in the thousands of ROLLER SKATINGRINKS all over the country. The program, interrupted by "free skating" where everyone took to the floor, Lubich would gave way to a SET. It started off with a March, which got everyone organized into a circle or in a circle in a clock wise direction. The organist also carefully watched their tempo with a metronome, to prevent 'speeding' and move the crowd in a comfortable tempo—2, 3, 4, 1, 2, 3, 4 — and so forth. Once the crowd was under control, the house organist would then go to a Free Style, allowed to display the dancing type of skating, to the Waltz, the Tango, the Cancan or ballad so forth. Each dance step was carefully synchronized to the music to be in a direction opposite to the flow around the rink.

Although at first listening you might find the tempo to be 'dragging' it will increase in the moment you will mentally or actually move your feet to it, and you would find it virtually will urge you to stand up and go 'skating' (make believe) in your listening room, and, after you have listened to the entire record, you will happily meander to the refrigerator for some refreshment. That, of course, was the whole idea to get you to enjoy yourself, and get you to visit the refreshment stands for the hot dog and a 'Coca Cola'.

With the resurgence of sport of Roller Skating in summer, and Roll Ice Skating in Winter (or, as in California, both the whole year around) the organ, when played at these sports arenas, might very much herald

The Second Coming

of

Rollerskate Music

as played on the

WARREN LUBICH

on the

MIGHTY WURLITZER PIPE ORGAN

The recording was done at the Redwood City "PIZZA & PIPES" ESTABLISHMENT, home of the very best pizzas it has ever been my pleasure to eat, and the Chuck Mangusement very much for extending us the courtesy of recording this album on their gorgeous Wurlitzer. The 3 channel tape measures approximately 50 feet across and better than 70 feet long. All pipes are in chambers in the front, with some percussion, bells, etc on the left hand side of the hall, and traps on the right. The impressive organ console stands about 15 feet behind the chamber. We used the 2 Pressure Zone Microphones, discovered by Ed Long, approximately 15 feet apart and about 20 feet behind the chambers. The other pair of Pressure Zone Microphones were placed on the back wall of the room, half front and next were confirmed in the Master Left Channel by the CBS LABS Spectrum Analyzer. Each and all output was combined in the Master Right Channel fed directly to the Analog Digital Recorder PCM Tau Processor. Modulation caused the sound wave to be sampled approximately 37,000 times per second, and each reading is quantized, or 'measured' and the measured value is then converted into a digital number. The signal sampling might therefore measure in 'digital' code 011001 and the next one 011011 and so forth. The stream of numbers might look like this:

101101 110100 101101 010101 010101 010101 110001 010101 110100 010101 010101 010101 110001 010101 110101 110100 101101 010101 010101 010101 110001 010110

etc. The sequence is then fed into a digital computer and superimposed on a time code measured by a crystal clock, and then cleaned for a very high radio frequency (RF signal) and recorded on the video portion of the normal video recorder. This is not the most new technical manner in which to explain 'Digital', and I hope that the 'experts' will forgive me. But then why don't they try to do it? Basically, this method of storage eliminates many of the 'flutter' usually associated with regular recordings, and eliminates the addition of unwanted 'side steam' noise to a greater degree than any other affordable system known and in common usage easily available at this time. In my experience I also appears to add the least amount of 'warping' of the sound. Any tweaks to our currently used mediums of sound storage and tape duction, such as the replacement of the phonograph record, is a sound degradation from the originally captured Digital reproduction.

In playback, the procedure is reversed. Therefore, only the numbers are being translated back to the analog sound quantity, and the sound heard is reproduced with a muscle alteration of frequency response-and lobility. What you hear is what you get and the limiting factors, in actuality, are the transducers and the equipment or gear that stands in between, as well as of course the recording engineer, who often superimposes his own inducements and relexation to please his senses, in the hope that his 'interpretation' of the Sound of record buyers Sometimes he/she succeeds, sometimes he misses The phrase coined by the Computer industry of 'Garbage in, garbage out' generally holds very true to the recording process as well (Hopefully you will not apply that unless to this record) I've always been strongly believe in capturing the 'natural' sound environ. I feel that I like the sound in the room, where I stand, where people hear it, anything I could do to alter it from my own personal likes and dislikes into play and would tend to cloud the transparency So, based on my rule of 'the sound should, why mess it up?!' I usually do as little as possible to alter the original sound, which may prompt the Critic to remark, Why did you not move?' But then that concerns the question of listener 'perspective' and location and has little to do with 'quality' One could argue about this point for a long time, and the ONLY place to do that, would be AT THAT TIME. Afterwards, especially when the Critic had no other comparison

LS—28S, (Stereo), in line with the spunt and the continual intent of the Laboratory Series, was recorded AT THE SAME TIME, AT THE SAME PLACE, with the AKG single-membrane Microphones in the Same Difference Mode The upper (side) element was in the SQ Front Left/Right mode, and the lower element (sum) was at first in the Cardioid Mode. I then opened the lower (sum) element to a Omni-Input to be so that the rear element would pick up a certain degree of rear reverberation ambiance The Omni was placed in about the middle of the hall, exactly where it was standing when I recorded the 'ORGANASM' (LS—15) album Like the LS—15, the patented Sonic Arts Mastering Lab was providing, and will therefore also decode into a most realistic quad or omnisound effect, due to the connection with any quad decoder and fed to multiple speakers*

Never before was it possible for the audiophile to make direct comparisons of the techniques of microphone placement and SQ vs STEREO techniques, where the ONE AND ONLY VARIABLE was electronic processing! Each record is, in my opinion, great Each is different and sounds different, and yet they are of the same performance Without making a decision for you, as to which one providing allowing you, the seasoned audiophile, to do the agonizing of having to make a decision. Not knowing your individual taste, we shall each make a decision based on prior opinions, prior impressions, personal preferences I would very much appreciate your COMMENTS AND CONCLUSIONS which will publish the results and disseminate the information received to those of you who will request!

I hope that you will like this record and will secure the other versions as well And after all the critical listening and attempts to dissect the sounds to ascertain the differences, I'm sure you will allow yourself to ENJOY THE MUSIC! I hope that you will sing your best, and remember that the sound of the PIPE ORGAN music will conjure up a lot of memorable afternoons or evenings when you were younger and in those of you who were just possibly the rookie in your parents over theirs. THIS record will contribute to create your very own 'memories'

Have fun!

Sincerely,

Leo de Gai Kulka, President
Producer and Chief Engineer
SONIC ARTS CORPORATION

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"Pressure Zone" is a Trade Mark of the Ed Long & Assoc' Organization

A message from the artist . . .

Growing up in San Francisco was a treasured experience which included many recreational hours spent rollerskating at the Arena on Polk Street and at the Civic Auditorium. It wasn't until I entered the eighth grade in school that I had my first experience in owning a pair of skates. Such wooden built top boot skates that were no different from the steel wheeled clamp-on's I had been used to. Skateboard, a beautiful hardwood floored skating arena, had just been built adjacent to Playland-at-the Beach. Along with several classmates, I became a Friday night regular and looked forward each week to the hum of the hundreds of wheels, the mutual of colored lights which illuminated the floor, and the Wurlitzer rhythm accented by, and the strict dress code which kept everyone looking their Smiley best.

The organ, a Hammond, was installed in a glass booth suspended from the ceiling so that the organist had an overview of the entire arena and could be seen by the skaters

An added incentive for me, I must have been the first of many, was the prime teacher with whom I had been studying, resident Theatre organist and arranger, Then in 1969, while attending the annual convention of the American Theatre Organ Society in Chicago, I had the opportunity to attend a skating session at a skating rink in Elmhurst, Illinois, which was equipped with a pipe organ. Once again I thrilled to the sound of the hundreds of wheels coming to the precise beat of the music being produced by a Mighty Wurlitzer. It was a experience I'll never forget

And so, when Mr. Leo de Gai Kulka, president of Sonic Arts Corporation, asked me to perform this album of skating music, I thanked up the old memory machine and started practicing with that domineering little device known as a metronome. During the week of preparation for the recording session, I experienced a decreasing frustration as the little mechanical dictator, However, now that I've heard the finished product, I'm glad that he drove me about and it was by that the rhythm of the Mighty Wurlitzer can join hands once again with the rhythm of hundreds of small wheels to provide musical enjoyment to many

REDWOOD CITY ORGAN

The Wurlitzer Pipe Organ in the Captain's Galley Pizza and Pipes Restaurant was originally installed in the Seattle Fifth Avenue Theatre in 1926 as a four manual, eighteen rank instrument In 1969 it was moved to its present location in Redwood City and modified to twenty three ranks including a Marimba, Chrysoglott, Xylophone, Glockenspiel, Tuned Sleigh Bells, a Wurlitzer Style D Trumpet, a Kimball Tibia Clausa Cello, a Wurlitzer Style D Trumpet, a Kimball Cello, a Wurlitzer Style D Trumpet, a Kimball Tuba Clausa Cello, and a Tuba. The addition of forty two stop keys allowed greater unification of the organ and instrument The organ is played nightly for enthusiastic audiences and is maintained by Phil Freeman



WARREN LUBICH

WARREN LUBICH began studying classical piano at the age of seven. After several years, his interests turned to popular music and harmony Two years of intensive study in this field and the fascination of player pianos led him to develop the style of playing for which he has become well known as one of the San Francisco Bay Area These last two years of study also ended his formal education in music

Numerous childhood visits to San Francisco a movie palaces like the Fox, Paramount, Golden Gate and Orpheum and the sound of the glorious pipe organs fostered the dream of someday play one of these magnificent instruments

Upon leaving college he took a job in a local store selling pianos and organs It was here that he began teaching himself how to play the organ After graduation from college in the field of medical technology, Warren left the hall of the music profession and took a job with a local Dixieland group playing piano At this point two years later the Avenue Theatre in San Francisco offered Warren a chance to play before the silent movies on Friday night and after several guest appearances, he lauded the spot as staff solo organist and has been entertaining audiences with music of the 20's and 30's as well as audiences with Broadway music since 1966 He became staff organist for the Pizza and Pipes Corporation and is presently playing there at the 28 Wurlitzer in their Sacramento location in Daly City and the 4 23 Wurlitzer in their Redwood City location

Warren has recently returned from doing concert work in England and his state wide concert appearances have been in Seattle, Palm Springs, Los Angeles, and Phoenix and as well as the 1975 National Convention of the American Theatre Organ Society at the Avenue Theatre Warren has also been the featured organist on radio programs broadcast live from the Avenue Theatre and four record albums are to Warren's credit

Music is but a supplement to Warren's profession in the field of medical technology and his hobbies include a collection of vintage automobiles

Executive Producer and Engineer Leo de Gai Kulka
Assistant Engineer Kenneth Lee
Sound Crew Eight students from the College
for Recording Arts, San Francisco, CA
Cover Graphics Wayne Pope of EPOP Productions, Los Angeles
Recording Location Redwood City
Pizza & Pipes Restaurant
Mastering Sonic Arts Corporation, San Francisco, CA

SONIC ARTS CORP.
665 Harrison Street
San Francisco, CA 94107

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Leo de Gai Kulka
PRESIDENT

SONIC ARTS CORPORATION ©™



First in digital and direkt-to-disk©™ recording

Good things don't just happen
They take careful planning!

AND THIS IS WHERE YOU CAN HELP US

SONIC ARTS CORPORATION is convinced, that there is a vast audience which likes music other than the "top-40" Hits of Rock and Roll, Disco and Rhythm Records. And that even those that do, do not necessarily enjoy this as a steady listening diet.

It is for this reason, that we have embarked on our venture to bring you good and pleasant sounds to listen to. Some lush and rich for that romantic hour, some entertaining for the moment of fun; some of an ethnic nature to highlight the beauties and rhythms of far-away places, as well as of times long ago. Then the listener with his supersensitive ear and his super expensive equipment, also deserves records that are not made to play well on the cheap Drug-store special phonographs, to whose abilities most commercial records are downgraded to. Our records are designed to delight your sense of beauty as well as your auditory organs for a totally sensuous delight. Please help us help you, by returning the attached card.

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665 Harrison Street
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In order to bring you, our most treasured customer, records which you will enjoy, won't you please take the time to let us know what you would like.us to record next, and how we can reach people like you more effectively. Thank you very much!

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☐ It was prominently displayed ☐ The title interested me ☐ Mailorder ☐ Magazine ad

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Please send me a copy of your free catalog ☐

Name _____

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City _____

State _____ Zip _____

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While this recording was made with the most advanced equipment possible (e.g. Digital Pulse Code Modulation) in order to create the richest and fullest sound reproduction, the very fidelity of the recording process itself also assures that all sounds incidental to organ operation are not only present but also faithfully recreated. An organ such as the Wurlitzer moves more than 3000 cubic feet of air every minute at a static pressure of 20 inches of water... no wonder that during quiet passages of the record a constant hiss of air is clearly heard. Or, again, you will plainly hear such operational sounds as the thump of primary valves in the many air chests, the occasional squeal of heavy wooden shutters controlling flow and direction for masses of air, or even the steady beat of large bellows pumping great gulps of air. These operational sounds should not be mistaken for recording problems. on the contrary, they are a vital part of each organ's environment and will serve to heighten your sense of presence and your feeling of being there to enjoy an evening of nostalgic mood created by a master musician on these magnificent instruments.

Herbert P. Haas.
Exec. Vice Pres.
SONIC ARTS

Catero Records

TWELVE GATES TO THE CITY



DON LEWIS

TWELVE GATES TO THE CITY

"Don Lewis, Master of sonic concoctions"..."When Lewis opens his mouth to sing, out come the voices of a dozen young girls."
JOEL SELVIN
San Francisco Chronicle

"He's the best in the business."
BERNIE KRAUSE
World renowned authority on electonic music

"The Lewis performance is great entertainment from beginning to end"..."I was wholly absorbed in Lewis' genius and wondered how it was that he hadn't been acknowleged as one of San Francisco's resident musical monuments."
PHILIP ELWOOD
San Francisco Examiner

Don Lewis is an extraordinary artist with a superb technical ability and a musical sensitivity that sets him apart in his field. He designed and built the complex synthesizer he accompanies himself on while he sings. With it, Don can create a single instrument or an entire symphony orchestra complete with vocal chorus and cathedral organ. His performance covers a wide variety or musical moods ranging from Rock and Pop to oratorios and concertos. In this recording, we hear Don Lewis exactly as he sounds during his live performance. There are no "over-dubs" or multi-channel recording techniques used. Don is performing all the vocals, including the background voices, playing all the musical instruments, even the rhythm section all at the same time. In short, he well may be the best one person show around.

Produced by FRED CATERO
in association with LEWISIZER PROD.
P.O. Box 1588, Pleasanton, CA 94566

Production coordinator: Julie Lewis



Side 1:

1.	**One In A Million** (Dees) Pub; Irving Music, Inc.	5:28
2.	**Endless Love** (Richie) Pub; Jobete Music, Inc.	5:29
3.	**Battle Hymn Of The Republic** (Ward) Public Domain	5:21
4.	**Hill Street Blues** (Post) Pub; M.G.M. Music, Inc.	4:55
		21:16

Side 2:

1.	**Twelve Gates To The City** Public Domain	4:41
2.	**You've Got A Friend** (King) Pub; Screen Gems/EMI Music, Inc.	4:09
3.	**Chariots of Fire** (Vangelis) Pub; W.B. Music Corp.	4:21
4.	**Just The Two Of Us** (Withers, Salter, MacDonald) Pub; Almo Music Corp./AC Rondor Music, Mulatto Music	3:39
		22:10

Musical arrangements, vocals and performance by Don Lewis

This music is dedicated to:
Wanda Nolan
Roena G. Mundy (Miss Rose)
and my sisters
Rita and Gwen

Special Thanks to:
Julie Lewis,
Fred & Kathy Catero
Mr. I. Kakehashi



Engineered by Fred Catero
Tape mastered at Music Annex Studios
Menlo Park, Calif.
Disc mastered at "Sonic Arts"
San Francisco, by Leo de Gar Kulka
Album Cover design by Wayne Pope
Pressings made in West Germany by TELDEC

Album No....CAT - 001

Catero Records Co.

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San Carlos, CA 94070

STEREO

OPA!!

BOUZOUKEE

STEREO

OPA!!

YASOO/ALOHA

GREECE COMES TO HAWAII



DEMETRIOS 'TAKIS' DOTIS

GREECE

DEMETRIOS 'TAKIS' DOTIS AND HIS BOUZOUKEE COME TO THE MAD GREEK IN HAWAII

To a Greek, music is the way to express strong feelings. Stories of happiness or celebration are told through the tongues of the instruments. Bright, fast paced songs bring a Greek to his feet to dance. Slower, precisely picked notes stir fires of emotion equally as strong, as the music weaves its tale.

Bouzoukee is an instrument that reflects the sounds of the people. It captures the Greek spirit and brings alive the color and sounds of a Greek village. While the instrument itself has origins that go back to the earliest civilization, it has retained its popularity because of its bright, full tones.

Demetrios 'Takis' Dotis is one of the true masters of this instrument. To play the Bouzoukee is hard enough in its own right, but to truly understand it, and create its voice, is the work of a rare talent.

Dotis was born in Florina, Greece, and developed his passion for music at a young age. Today it has been 12 years he's devoted to mastering the Bouzoukee, and currently Dotis plays professionally, sharing the Greek culture with a large audience in Hawaii.

Playing the Baglama (a miniature bouzoukee with a high, cheerful sound) as well as composing and recording music makes Dotis a versatile musician. He plays contemporary and traditional Greek music in the style of his home country. He has appeared in Greek movies and has performed with several famous composers including the popular Vasilis Tsitsanis, John Papaioanou, and George Lafkas.

Dotis played at the Greek Village in Hollywood and at the Parthenon near San Francisco and is now back home at the Mad Greek in Honolulu.

The Mad Greek is a perfect show case for Dotis and his music. The Mad Greek restaurant and nightclub features the best in Greek dancing, and often the visitor finds himself serpentining amongst the tables, hand in hand with the waiters, other guests and the cook. His impassioned artistry draws silent admiration for, as well as loud cheers when he plays, the Syrto.

The music represents a long heritage of Greek song, from Syrtos to the more modern Syrtaki. At the Mad Greek, dancing, singing and expressing enjoyment are the reflections of Greece, both new and old. Demetrios Dotis and his beautiful Bouzoukee take the listener to a land of Mediterranean Islands.

For the music lover, this album is an important part of a balanced record collection. For the admirer of the Greek culture, it offers a visit to the country with a glimpse into the customs and an appreciation of the music.

Appearing on this album with Dotis are: Vocals, Tonis Gougousis, also on vocals is Andreas Triplis; Piano and Organ, Notis Issichopoulos; Guitar and Bass, Kostas Milonakos; Drums, George Komninos; Bouzoukee, Babis Tsobanakis.

Theodore Bikel

SIDE ONE

1 PLEASE, TELL ME HOW/PES, MOU PAI MOU TORA POS (Dotis)
2 NOW THAT TIME HAS PASSED/TORA PU PERASE O KAIROS (Dotis)
3 WHY DO I GET DRUNK/NA MATHI METHAO (Dotis)
4 MAN'S SUFFERING/TA VASANA STON ANTHROPO (Dotis)
5 CHANGE OF MY LOVE/ME SIDI BENA FILDARA (Dotis/Tsitsanis)
6 THE MERMAID/GORGONA (Lyras)
7 MRS. GEORGE/KYRA GYRGINA (Dotis)

SIDE TWO

1 DOCTOR ZIVAGO / LARA'S THEME OR ZIVAGO (arr. Issichopoulos)
2 HUNGARIAN DANCE / HUNGARIAN RAP SODY, DANCE #5 (arr. Issichopoulos)
3 CRITICO SYRTO / CRETAN FOLKDANCE (Dotis)
4 CALIFORNIA DANCE / HASAPOSERVIKO (Dotis)
5 SOLO BOUZOUKEE / FANTASI DOTIS (arr. Dotis)

*Special thanks to: George Koylafakis on Synthesizer and Organ; George Kaminaris on Guitar and Bass; Panayiotis Tsironis on Flute; Dinos Karras on Drums; Tony Panagiotidis on Vocals, who also contributed to the fine talent in this recording.

Eva



RECORDS
SON ISLA

Hafa Adai Ginen Compadres

Optional
Stereo
SILP 1001
(P) Son Isla Productions



Hafa Adai
Ginen Compadres

"Chamorro history is full of beautiful traditions and happenings which have been passed from generation to generation through word of mouth. We decided to produce this album in order to insure that this culture wouldn't be lost"

-Compadres

Side A

1. Hafa Adai Ginen Compadres
2. Nana Jan Tata
3. Ataktak Na Taotao
4. Suettenia Si Juan

Side B

1. Eva
2. Bonito Paraiso Guija Isla
3. Galaidi
4. Pues Adios

music and lyrics by Jesse G. Baleto

Compadres

Jesse Garrido Baleto (Cap): lead vocal, drums, percussion
John Quan Sarmiento (Chino): vibes, piano, synthesizer, percussion, background vocal
Joe Babauta Salas (Duggi): lead and rythm guitar, percussion, background vocal
Andres Santos Viernes, Jr. (Atoot): base guitar, percussion, background vocal
Bill Muna (Pungko): trumpet, percussion, background vocal
William Quan Sarmiento (Chino): piano, percussion, background vocal

Very special thanks to the following:

Charfauros Bros: Jesus, Ike and Tommy. Also Frank Toves, and Joe Cunningham.

Very special thanks to the wives of the Compadres:
Thelma Sarmiento, Zita Viernes, Dorothy Sarmiento, Annie Salas, Ann Muna, Evangeline Baleto.

musical arrangement: Compadres
director & producer: Jesse G. Baleto
photography by: **Joseph G. Baleto**

Ike Charfauros & Frank Toves - (production engineer, sound engineer)

SON ISLA

P.O. Box 196 Agana, Guam 96910
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Mastering and Packaging done by:
SONIC ARTS CORP., San Francisco, Cal.

LISTEN REBECCA, THE HARPSICHORD SOUNDS



HARPSICHORD MUSIC
SELECTED AND PERFORMED
POETRY WRITTEN AND RECITED by **HILDA JONAS**

Here is a record to behold
Words and music for young and old.

HILDA JONAS

Listen Rebecca, the harpsichord sounds . . .

Like birds, bells, drums and lute,
Nature's songs, violin and flute.

Side I

1. You are walking through a forest
Soft earth caresses your feet,
From a bush and a tree travel voices
Their endless trill sounds so sweet.
Two birds are chirping together
Their duet fills the morning air.
You stop to hear them better,
As song and echo you share.

Le Rappel des Oiseaux—The Birds Call
Jean-Philippe Rameau (1683–1764)

2. Strolling through the woods
Oblivious of time,
A tower in the distance—
Bells ring their hourly chime.

Sonata, A major—**The Bells**
Domenico Scarlatti (1685–1757)

3. A meadow gleams in the sun,
The flowers fill the air,
You smell, you roll, you run,
You stop—look, who is there?
A shepherd watching his flock,
From his flute sweet melodies flow—
It all melts into one,
Mountains above and the meadow below.

Pastorale
Paul Ben-Haim (1897–)

4. The day is nearly gone,
The sun begins to yawn.
A gentle evening breeze
Sways through the glittering leaves.
"Coucou" calls from the tree—
"It's I—Coucou—it's me!"

Le Coucou—The Cuckoo
Louis-Claude Daquin (1694–1772)

5. You are starting to wander home,
What a beautiful day alone
With earth, wind, sky and sun.
This is not the end of fun:
From the road beyond the gate
Is approaching a festive parade—
Music and costumes come near
They are passing, then disappear.
Vision and sound float away,
You better be on your way.

Sonata, E major—**Cortege–Festive Parade**
Domenico Scarlatti (1685–1757)

Side II

6. On the way there was a blacksmith
Beating time upon his anvil,
Singing melodies to join with
Gold and purple on the dusk hill.
Heartbeat speeding with delight,
Feeling like a flying kite—
No more running, no more hurry,
Singing frees the mind of worry.

Air with Variations, E major
The Harmonious Blacksmith
George Frideric Handel (1685–1759)

7. Twilight, long shadows, long steps—it is late.
Silhouettes of friends and neighbors wait.
Welcome, welcome, welcome home
Voices are singing, guitars strum along.

Sonata, G minor
Antonio Gaetano Pampani (18th cent.)

8 Drum blends with flute in harmony
& As guests begin to dance.
9. Wild, feathered Indians leap along,
The mood drifts into trance.

Le Tambourin
Les Sauvages—The Wild Dancers
Jean-Philippe Rameau (1683–1764)

10. The sun has set for a nightly slumber,
Some clouds are playing in the sky.
They are like giants, elves and wonder
How they may mirror in your eye.
Dark shadows on meadows bond
Meadows day and night
Inspire your dreams into sleepy flight.

Les Ombres Errantes—Lost Shadows
François Couperin (1668–1733)

11. Raindrop, raindrop, where do you hide?
Did the big clouds give you a ride?
Come down from your journey from sea to air,
Bless us on earth with your heavenly share.

Rainy Day (from **Enfantines**)
Ernest Bloch (1880–1959)

12. On the wings of dream into the night—
Then on to another day—surprising and bright.

Dream (from **Enfantines**)
Ernest Bloch (1880-1959)

SANJO—Music
P.O. Box 16422
San Francisco, California 94116

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Engineers: Steve Bauman, Lawrence E. Phillips
Photography and Design: Wesley Tollber



Hilda Jonas, internationally known harpsichordist, was inspired by her granddaughter, Rebecca, to share the devotion of this instrument with children of all ages.

Friend and disciple of Wanda Landowska, Hilda Jonas is giving concerts and lectures throughout the world.

She plays on a harpsichord built for her in Boston by Eric Herz.

The harpsichord is the predecessor of our modern piano. It was the keyboard instrument of the 16th, 17th, and 18th centuries. It is the accomplishment of the famed Wanda Landowska to have revived and initiated the building of harpsichords in the 20th century.

The sound of the harpsichord is produced by a plectrum plucking the strings.

The plectrum is inserted at the upper end of the jack, which is a long piece of wood resting on the end of the key. When playing the key, the jacks jump up—to Rebecca's delight—and the plectra pluck the strings.

A large harpsichord has two keyboards and contains three or four sets of strings of which each is provided with its own row of jacks. These registers are of different tone quality, strength, and timbre, and can be played separately, together, or in various combinations.

The sound is transparent, silvery, singing, elegant, sonorous, orchestral . . .

Sn. Gkanesi Dongf.



He Touched Me

TASMAN MUSICAL TEAM

He Touched Me
TASMAN MUSICAL TEAM

God has richly blessed this team, in choosing them as His instruments; to bring joy and blessing to the hearts of so many throughout New Zealand and overseas, where some of the team's first records have been taken.

We in Tasman are indeed richly blessed, and priviledged to have them in our midst, and are indebted to them for their sincerity, faithfulness, devotion and example of Christian witness, in their presentation of songs and music of testimony and inspiration.

We pray many more will come to know our Lord through this record, and be able to proclaim too, in joyful testimony,

"He touched me and made me whole."

Molly Bolitho.

Side One

IF JESUS SAID IT
LOCKSMITH
ONWARD CHRISTIAN SOLDIERS
GIVE IT TO THE LORD
RICH MAN
IT'S YOUR LIFE
HE TOUCHED ME

Side Two

THERE'S A LIGHT GUIDING ME
IF TO GAIN THE WORLD
IF THE LORD WASN'T WALKING BY MY SIDE
WHAT ARE YOU SEEKING
WHO AM I
PITY THE MAN

Also Available on INSPIRATION RECORDS TMT 100



There Is No Substitute
Just A Closer Walk
At The Foot
Tell Mother I'll Be There
My Jesus
Is There Something Missing
Until You've Known
Put Your Hand
I Believe
Leave Your Heavy Burden
It Matters To Him
Where Would You Be
Without Jesus



Terry Sutton — Stuart Tucker — Jan Campion — Robert Tucker — David Martin

Assisted on Drums by Lou Bell
Cover Photos by Denis Shuker

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The profits from the sale of this record will be used in the furtherance of Missionary Work.


STEREO
Sweet Jesus
EPHESIAN INSPIRATIONAL CHOIR
Elijah Green
Director
GSR S-3621

"SWEET JESUS"

EPHESIAN INSPIRATIONAL CHOIR





EPHESIAN BAND



SIDE 1

SWEET JESUS	2:00
GOD LEADS ME	2:32
WHEN JESUS DIED	1:45
ALL OF MY LIFE	4:40
HE ABIDES	2:44
THANK YOU FOR YOUR MERCY	3:00
LORD, WE TRY	2:27

SIDE 2

BRIGHT SIDE	4:55
A PRAYER AWAY	3:47
I SAW THE CROSS	4:04
STRETCH OUT!	7:15

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GUARD MUSIC, BMI
665 Harrison Street, San Francisco, Calif. 94107

MUSICIANS:

PIANO & ORGAN	ELIJAH GREEN
BASS	RICKEY CASIMERE
DRUMS	CHRIS CASIMERE
BONGOS	GARLAND TRAMBLE
CONGAS	GODFREY SMITH
TAMBOURINE	DEAVER GASKINS
SAXOPHONE	BROTHER BUTLER
TROMBONE	MARVIN WAMBLE
TRUMPET	FRED SHAVIES

The Ephesian Inspirational Choir is yet alive with One Hundred-Fifteen Glorious Voices singing praises unto the Lord.

The Pastor of the Ephesian Church is Bishop E .E. Cleveland, and the Assistant Pastor is The Reverend Joseph King Sr., who is also one of the featured soloists.

The Ephesian Inspirational Choir has many great soloists. This album features seven of them: BETTY HARRIS, GAIL CRYER, KATHY McNEAL, PATRICIA STRICKLAND, GERALD JACKSON, JACKIE ODOM and Rev. KING.

The Music Department of the Ephesian Choir is headed by the dedicated Director, ELIJAH L. GREEN.

We are in Hopes, that this album will bring Joy to you, from us, at Ephesian.



President
Sis. M. DIXON

Assn't. Pastor
Rev. J. KING

Secretary
Sis. Y. BROWN

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Recorded and Produced by GOLDEN STATE RECORDERS, INC.,
Recording Studios located at 665 Harrison Street, San Francisco, Calif. 94107

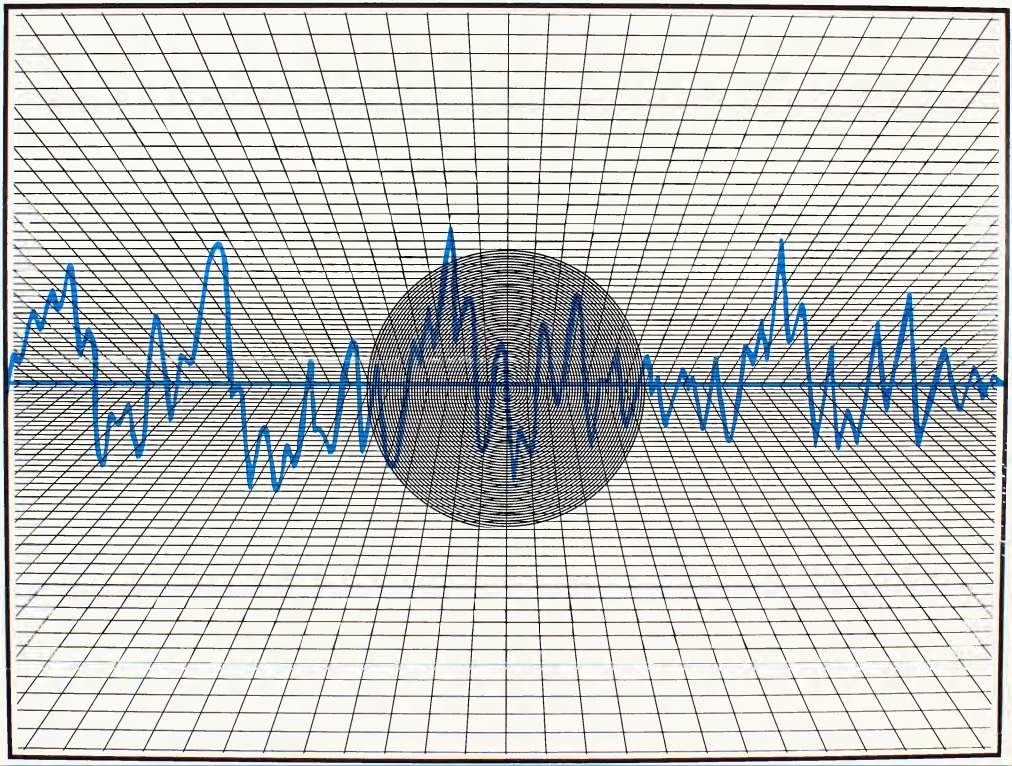
GOLDEN SOUL RECORDS
a Division of Golden State Recorders, Inc.

STEREO

GSR S-3821

COLLEGE FOR RECORDING ARTS

FALL CLASS 1987



Art, technical proficiency, and production skill are the three main elements that make or break a recording session. It is with these elements in mind that we as a class set forth to do this work. We hope you enjoy our effort.

THE RECORDING WORKSHOP

Producer: As overseer and boss of the session, his role is to select the material, secure contracts, choose the crew and preside at his artists' rehearsals. The producer functions as the interface between the artist and the engineer.

Engineer: It is the engineer's responsibility to achieve the sound specified by the producer, to oversee and supervise all technical aspects of the session.

Cue Mixer: The main function of the Cue Mixer is to produce the control room sound requested by the producer and engineer, and to achieve the head phone mix that pleases the musicians.

Tape Operator: It is the job of the tape operator to make sure that all tape machines are aligned properly. The tape operator is also responsible for the master tapes of their session, including recording and documentation of the session.

The Session Crew: Without a crew to set up properly no recording session would be successful. The set up crew was responsible for selecting the correct microphones and their proper placement, utilizing proper microphone techniques, setting up headphones and breakdown, and storing equipment properly.

COLLEGE FOR RECORDING ARTS
665 Harrison Street • San Francisco, CA 94107 • (415) 781-6306
Owned and operated by the Bicultural Foundation, Inc.
a California Educational Corporation.

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SIDE A

Can't Find My Way Come *(composed by Steve Winwood)* *James Reeve*	2:28
Don't Think Twice, It's Alright *(composed by Bob Dylon)* *James Reeve*	3:22
Feel So Blue *Chris Spagnola*	2:38
City Serenade *Jeff Poirier*	4:01
Calliope Waltz *Lloyd Minthorne*	2:27
Road to Peace *Tom Brantl, Deanna Pinkston, & Bayan Al-Dijaili*	4:17

SIDE B:

She's a Revolution *Beat Red*	3:19
Coup D'Etat *Beat Red*	2:33
Acoustic Fingers *Rockslide*	3:02
Medicine Jar *Rockslide*	4:53
Ain't No Funnies In The New York Times *The Murmers*	4:11
Love On The Run *Rhum Boogie*	3:25

Members of the Class of Fall 1987

Rodney Brennen
Chris Coahran
David Chow
Jerry Chen
Jim Foland
Doug Gaines
Mike Higgins
Robert Lewis
Lloyd Minthorne
Mark Opie
Jeff Poirier
James Reeve
John Spagnola
Eric Suciu
Georg Oberth
Karm Kerwell
Chris Krall

Co-Coordinators:
John Spagnola,
Lloyd Minthorne

Cover Design:
Lloyd Minthorne

The class of Fall '87 would like to thank Ken Lee for his help in the making of this album. We would like to thank **Fred Catero,** and **John Altmann** for their insights and guidance during the past three semesters.

To Dean, **Leo de Gar Kulka,** we would like to express our appreciation and acknowledge the fact that he has provided us with confidence and knowledge that we will use often in our professions.

— John Spagnola

STATEMENT OF CERTIFICATION

We, the undersigned, do hereby certify the authenticity of this student album project and the conditions under which the productions were recorded.

The Dean Mr. Leo De Gar Kulka

Mr. John Altmann
Advanced Audio Instructor

Dr. John Reible
Advanced Music Instructor

Mr. Fred Catero
Intermediate Audio Instructor

Mr. Steve O'Horo
Intermediate Music Instructor

AWARD RECORD MFG., INC.
1106 S. LA CIENGA BLVD.
INGLEWOOD, CALIFORNIA 90304
(213) 645-2281

59

2/23/81 OK

TEST REPORT

Date: 2/19/81

Customer: Hi there Leo Scribe # LS#13

Dear Customer,

Test pressings are an important part of the recording process. It is your opportunity to carefully compare the original tape to the mastered record. The following are among the items we feel should be of concern to you:

A. General Sound	C. Mix	E. Skipping/sticking
B. Band Spacing	D. Equalization	F. Groove echo

Please listen to the entire record and note these as well as any of the following: (1) ticks (2) pops (3) dimples (4) off center and (5) surface noise. Since this test represents the final quality of the product to be shipped to your customer, it is important that you carefully examine the record.

After reviewing the enclosed test pressing, please feel free to call us if you have any questions or comments. Space is provided on this form for your comments and signature. Production of this record will be scheduled upon receipt of your written approval.

Thank you,

L. Liz Baldus

Liz Baldus — Supervisor, Quality Control

THIS WILL BE 500 BLUE VINYL, Please, shrinkwrap 300 loose.
Please pack in boxes of 25 each.

xx☒ Test Approved ☐ Test Approved with Corrections ☐ Test Not Approved

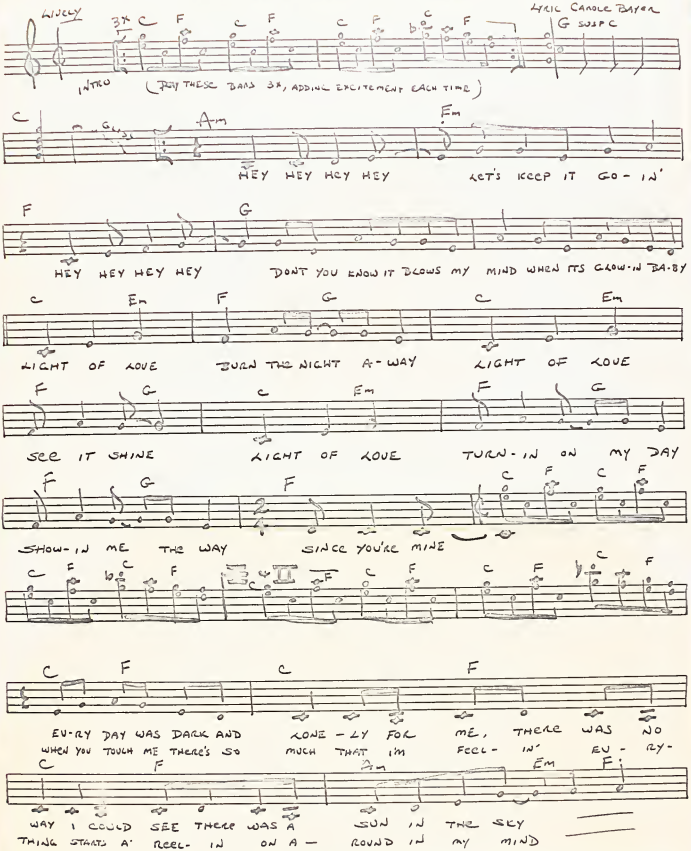
Approval Signature

Side I SAC-PCM Digital LS13 "A" No.IV LK (Bud)
Oh,what a feeling how clean it IS" Go,man go.
This side startes with the Franz Joseph HAYDN. The label states on the side
LS-13a The Album Liners give this side as the Side B.
PLEASE BE CAREFUL TO MATCH THE LABEL MARKINGS WITH THE DISC MARKINGS.

Side II LS-13 SAC-PCM Digital "B"No. IV. LK (Bud)
Now PLEASE ~~WATCH~~ OBSERVE THE SIDE MARKINGS. This side has the
PAGANINI -PIATIGORSKI VARIATIONS.!! Observe the Cover please, and you will
see tht THIS IS THE A SIDE, eventhough the disc is marked B.
The LABEL states on the side LS-13b "Variations on a Paganini Theme"

LIGHT OF LOVE

MUSIC GEORGE FISCHOFF
LYRIC CAROLE BAYER



SCREEN GEMS-COLUMBIA MUSIC INC.
711 5TH AVE.
NEW YORK, N.Y. 10022

C F C F
NOW IM RID-IN ON A RAIN-BOW THAT'S MOV-IN, EN-ER-
WHEN WE KISS I SEE THE LIGHTS OF THE CIT-Y TURN-IN
C F Am G C
-THING'S BEEN A' GROOV-IN' SINCE YOU CAME ON BY
OH OH SO PRTT-Y THAT THEY MAKE ME BLIND
INST
HEY HEY HEY HEY LET'S KEEP IT GO-IN
HEY HEY HEY HEY DONT YOU KNOW IT BLOWS MY MIND WHEN IT'S GROW-IN BA-BY
LIGHT OF LOVE BURN THE NIGHT A-WAY LIGHT OF LOVE SEE IT SHINE
LIGHT OF LOVE TURN-IN ON MY DAY SHOW-IN ME THE WAY SINCE YOU'R MINE

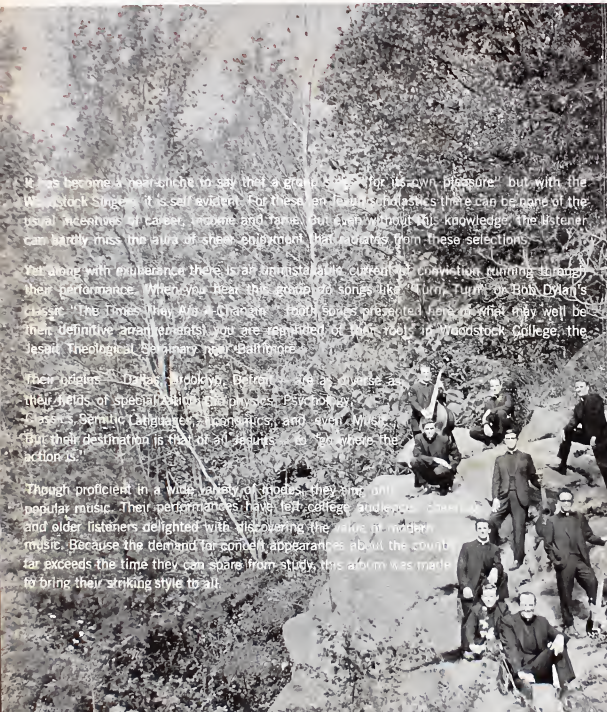
STEREO 1352

THE WOODSTOCK SINGERS

WALKIN' THROUGH THE PARK



THE WOODSTOCK SINGERS



Robert Adamos, S.J.
Anthony Cappizzi, S.J.
Joseph Chabut, S.J. manager
Joseph Delclos, S.J.
Kenneth DeLuca, S.J. director
George Gilmore, S.J.
John LaBonte, S.J.
Peter Mahi-Hansen, S.J. harpsichord, clavichord (last recall) piano
Patrick McDermott, S.J. percussion
Eugene Ulrich, S.J. guitar
Robert White, S.J. bass, cello

SIDE 1

1. **SPECKS OF STARLIGHT** (2:40)
E. Ulrich
Aardvark Enterprises Inc., ASCAP
2. **YESTERDAY** (2:33)
J. Lennon, P. McCartney (arr. Rowe) 3:31
Maclen Music, Inc. BMI
3. **SUNRISE SUNSET** (2:55)
J. Bock, S. Harnick (arr. Lowe) S.J.
Mayerling Productions, Ltd., ASCAP
4. **TURN TURN** (2:22)
P. Seeger, arr. Ulrich
Melcher-Parker Publishing, BMI
5. **THE IMPOSSIBLE DREAM** (3:17)
M. Leigh, J. Darion (arr. Rowe) from the musical
"Man of La Mancha" Andrew Scott, Inc.
Sanga Music, Inc. ASCAP
6. **MY LAST DAY** (2:18)
J. Stookey
Deplane Music, ASCAP

SIDE 2

1. **WALKIN' THRO' THE PARK** (2:35)
B. Fisher, arr. Ulrich (from "Hair")
Aardvark Enterprises Inc. ASCAP
2. **THE TIMES THEY ARE A-CHANGIN'** (2:40)
B. Dylan (arr. Rowe) S.J.
Warner Bros. Music, Inc. ASCAP
3. **THE CIRCLE GAME** (2:31)
J. Mitchell
Crazy Cat Music, BMI
4. **LITTLE BIRDY** (2:54)
M. Leigh, J. Darion
Helena Music Corp., Andrew Scott, Inc.
Sant Fe Music, ASCAP
5. **TRY TO REMEMBER** (2:30)
J. Jones, H. Schmidt (from the musical "The Fantasticks")
Chappell & Co., ASCAP
6. **PEACE** (2:15)
P. Mayer (words) M. Hayes (music) S.J.
Aardvark Enterprises Inc. ASCAP

PERSONNEL
J. Delclos
K. DeLuca
G. Gilmore
J. LaBonte
P. Mahi-Hansen
E. Ulrich

Produced by RAMONA CREHAN

Musical arrangements and direction by **ANGELO DI PIPPO**

Engineer, ELWIN CAMPBELL

RECORDED AT PLAZA SOUND STUDIOS, INC.
Regional Center, Seventeenth St., New York City

Liner photo, PETER FINK, S.J.

Cover photo, NORRIS WARMAN

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STEREOPHONIC

Jackie Gaston

AMHERST SLP-1252

BILL DALTON



AT THE CONSOLE

LOEW'S OHIO THEATRE — COLUMBUS

THE THEATRE AND THE ORGAN:

Loew's Ohio Theatre was designed by Charles Lamb and opened in 1928. It featured such refinements as a two-section stage elevator, full orchestra elevator, organ elevator, and grand piano elevator. The organ is installed in two organ chambers, one on each side of the proscenium of the 3,100 seat flagship of the Loew's circuit in Columbus, which is under the stewardship of Sam Shubout, city manager, who made it possible for this recording to take place. With all of its ornate chandeliers and draperies still in fine condition, Loew's Ohio truly reflects all the nostalgic qualities of the term "movie palace."

The organ, a 22 rank, 4 manual Robert Morton, was installed in 1928. It contains 375 stop tablets controlling 1584 pipes, the largest of which is 32 feet long and 36 inches square, the smallest being about the size of a lead pencil. In addition to the pipes, there are many percussions including Xylophone, Chrysoglott, Glockenspiel, Chimes, Snare Drum, Tom Tom, Wood Drum, Tambourine, Castanets, Chinese Gong, Triangle, Bass Drum, Tympani, Cymbal, Crash Cymbal, Grand Piano, and Orchestra Bells. There are also a number of sound effects which include Bird Whistle, Sleigh Bells, Telephone Bells, Door Bells, Steamboat Whistle, Fire Gong, Surf, Wind, Thunder, Aeroplane Motors, Horse Hoofs, Klaxon, and two Church Bells.

This is the largest theatre instrument in the State of Ohio and has been restored to its present excellent condition by a team of ATOE (American Theatre Organ Enthusiasts) members headed by Carlos Parker and Tom Hamilton.

BILL DALTON:

Residents of central Ohio and, in more recent years, those of the east coast states bordering the New York area, who have heard Bill Dalton need no introduction to this virtuoso of the console. Those who have not had the pleasure of hearing him need only to play this album to appreciate this fine artist's work on the organ. Bill's early musical training, which included thorough grounding in harmony theory, led ultimately to concert piano and concert organ techniques which he utilizes to the fullest in his professional work today.

His career in music began on the theatre organ just prior to its decline as an entertainment medium in movie palaces throughout the country. He appeared as organ soloist in several of Columbus' leading theatres, including Loew's Ohio; he was organist at the Bird Theatre in Richmond, Virginia for several years, and appeared for a brief time at the famed Music Hall organ, Radio City in New York. With the future of the theatre organ already doomed to near extinction, Bill turned his talents to the electric organ which was making fast headway on the American musical scene. For a number of years now he has displayed his talents on the electric organ on radio and television programs as well as being featured organist in some of the fine supper clubs of the leading hotels in the eastern half of the United States. At the present time he is doing concert work as well as teaching at several organ studios in adjacent states which border his Manhattan home.

In May, 1968 a group of organ enthusiasts in Columbus, who were instrumental in restoring this Robert Morton organ, persuaded Bill to return for one more concert. The album represents a sampling of some of the numbers which he presented to an enthusiastic audience of theatre organ lovers who showed their admiration with three standing ovations. We are sure that you, too, will be caught up in this same enthusiasm when you hear Bill Dalton bring to life once again this magnificent organ, playing it as it was designed to be played—orchestrally. When one considers all of the remote possibilities, which had to become realities, in order to present this album to organ fans, it must be said that Fate surely played a great part in bringing about this reunion of the artist with his first love, the queen of all musical instruments, the pipe organ.





Side 1

1.	Bill (Kern)	
	The Song Is Ended (Berlin)	4:20
2.	June Is Bustin' Out All Over Climb Ev'ry Mountain (Rodgers) Oklahoma	3:42
3.	Love Is Blue (Popp)	2:12
4.	In The Mood (Garland)	3:26
5.	Scratch My Bach (P. Nero)	2:35
6.	When Day Is Done (Katscher)	2:52
		19:07

Side 2

1.	2nd Hungarian Rhapsody (Liszt)	5:05
2.	Clair De Lune (Debussy)	3:25
3.	Battle Hymn Of The Republic (Steffe)	3:36
4.	Orpheus Overture (Offenbach)	4:30
		16:36

CREDITS:
Producers: Tom K. Hamilton, Ned Grover, Frank Babbitt
Recording: John H. Wurfel
Technical Assistance: Joseph W. Romanowski
Production Management: Ronald A. Chmiel
Pressing: Capitol Records Inc., Custom Services, N.Y.C.
Jacket: MacMurray Press, N.Y.C.
Custom Production: Amherst Records, 153 Walton Drive, Buffalo, N.Y. 14226


RPC
SPRING CONCERT 1976
THE PENNRIDGE SENIOR HIGH SCHOOL
BAND, ORCHESTRA and STAGE BAND
Side 1 STEREO
Rerecorded from client's furnished tape
Z 441161
1. PSALM AND AIR (Marcello)
2. WHERE OR WHEN (Rodgers)
3. OLD DEVIL MOON (Lane)
4. MANTILLA LACE (Arr. Como)
Soloists - K. Souder, Piano — G. Radvon, Trumpet
5. LENNON AND McCARTNEY SOLID GOLD
(Arr. DeCamp) Soloists - D. Kramer, Oboe
Beverly Dager, Flute
Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey



SPRING CONCERT 1976

THE PENNRIDGE SENIOR HIGH SCHOOL

BAND, ORCHESTRA and STAGE BAND

Side 2 *STEREO*

Rerecorded from client's furnished tape

Z 441162

1. SEMPER FIDELIS MARCH (Sousa)
   D. Rogers - Student Directress
2. CONCERTATA (Livingston/Forsblad)
3. BEGUINE FOR BAND (Osser) D. Kramer - Oboe Soloist
4. RIFFIN' THE BLUES (Van Auken)
   Soloists - M. Rhine, Trumpet — D. Nally, Tenor Sax.
   D. Knipe, Trombone — S. Robison, Drums
5. AMERICA THE BEAUTIFUL (Arr. Dragon)
6. THE STARS AND STRIPES FOREVER (Sousa)
   S. Malishauckl, Piccolo Soloist

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

aura e.p.

A. soul eroctica 10:15
dozia blakey 1997

B. space.time.love 12:30
(nou lion meets scuba mix)
dozia blakey king britt 1995
*king britt appears courtesy
of ovum recordings



A-NL003 33.3rpm

sound evolution.

all tracks written, produced & mixed by dozia blakey
at the tree house:special blessings out to: helen blakey and the
blakey family tree, king britt, josh wink & matt brookman,
611 records, kelvin, T&A, robbie tronco, blake, the wamdue kids,
circle productions/dj gigi and all my dj posse from philly-
u know who u r, mastered by mark "sir risky" at
third story recordings, philadelphia
noulion003-a



MB 014 A
33 1/3 RPM

MASSIVE SOUNDS MUSIC
(ASCAP)

FUNKMASTER FLEX

DOPE ON PLASTIC

1. AFTER MIDNIGHT MIX

PRODUCED & ARRANGED BY FUNKMASTER FLEX
CO-PRODUCED & MIXED BY SALAAM REMI
EXECUTIVE PRODUCER: BOBBY KONDERS

DISTRIBUTED BY BROOKLYN
(718) 399-2170



MB 014 B
33 1/3 RPM

MASSIVE SOUNDS MUSIC
(ASCAP)

FUNKMASTER FLEX

DOPE ON PLASTIC

1. BEFORE MIDNIGHT MIX
2. BEATS

PRODUCED & ARRANGED BY FUNKMASTER FLEX
CO-PRODUCED & MIXED BY SALAAM REMI
EXECUTIVE PRODUCER: BOBBY KONDERS

DISTRIBUTED BY BROOKLYN
(718) 399-2170

Side 1 Stereo

MORE HOT BUTTER

By:

HOT BUTTER

MUSICOR RECORDS

MS 3254-A

1. SLAG SOLUTION
2. SOUNDS-SIMPLE (Medley)
3. PERCOLATOR
4. WHEELS
5. SKOKIAN

℗ Musicor 1973

TM ® TALMADGE PRODUCTIONS
MADE IN U.S.A.

Side 2 Stereo

MORE HOT BUTTER
By:
HOT BUTTER

MUSICOR RECORDS

MS 3254-B

1. SPACE WALK
2. THE MASTERPIECE
3. TEQUILA
4. SYNCOPATED CLOCK
5. MAH-NA, MAH-NA

℗ Musicor 1973

TM ® TALMADGE PRODUCTIONS
MADE IN U.S.A.

YOUR FAVORITE ARTISTS ARE ON



WEED

"C. C. RIDES AGAIN"

WS-801 DJ
SIDE 1
A Trademark of
Motown Record
Corp. © 1969

HS-1664
X3RS-9022
STEREO
DJ Copy - Not For Sale

1. C. C. RIDER
(Adaptation by: D. Richards, D. Van De Pitte) 3:40
2. SPINNING WHEEL
(D. C. Thomas) 4:15
3. HOW ABOUT YOU
(D. Richards, S. Sanders, D. Van De Pitte) 2:50
4. GOOD MORNING STARSHINE
(G. MacDermot, G. Ragni, J. Rado) 3:40
5. WITH A LITTLE HELP FROM MY FRIENDS
(J. Lennon, P. McCartney) 4:40

Produced by Deke Richards

STEREO

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YOUR FAVORITE ARTISTS ARE ON



WEED

"C. C. RIDES AGAIN"

WS-801 DJ
SIDE 2
A Trademark of
Motown Record
Corp. © 1969

HS-1665
X3RS-9023
STEREO
DJ Copy - Not For Sale

1. ONE (Nilsson) 4:35
2. IN THE GHETTO
(S. Davis) 2:39
3. CAN I SEE YOU IN THE MORNING
(D. Richards) 3:20
4. YOU'VE MADE ME SO VERY HAPPY
(B. Gordy, Jr., F. Wilson, B. Holloway, P. Holloway) 3:40
5. GET BACK
(J. Lennon, P. McCartney) 4:30

Produced by Deke Richards

STEREO

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SOPER SOUND MUSIC LIBRARY

INTERNATIONAL
MEDIA MARKETING, INC.
© ℗ 1983

1. 91A- 1 . . . 4:11
2. 91A- 2 . . . 0:60
3. 91A- 3 . . . 0:30
4. 91A- 4 . . . 4.11
5. 91A- 5 . . . 0:60
6. 91A- 6 . . . 0:30
7. 91A- 7 . . . 3:49
8. 91A- 8 . . . 0:60
9. 91A- 9 . . . 0:30
10. 91A-10 . . . 3:49
11. 91A-11 . . . 0:60
12. 91A-12 . . . 0:30

SERIES IX
ALBUM ONE

A

SOPER SOUND MUSIC LIBRARY

INTERNATIONAL
MEDIA MARKETING, INC.
© ℗ 1983

1. 91B- 1 . . . 3:44
2. 91B- 2 . . . 0:60
3. 91B- 3 . . . 0:30
4. 91B- 4 . . . 3:44
5. 91B- 5 . . . 0:60
6. 91B- 6 . . . 0:30
7. 91B- 7 . . . 3:25
8. 91B- 8 . . . 0:60
9. 91B- 9 . . . 0:30
10. 91B-10 . . . 3:25
11. 91B-11 . . . 0:60
12. 91B-12 . . . 0:30

SERIES IX
ALBUM ONE

B



Prestige

Kenny Burrell, Donald Byrd
Mal Waldron, Hank Mobley

ALL DAY LONG & ALL NIGHT LONG

PRST-24025

PROMOTIONAL COPY

SIDE 1

17748

1. ALL NIGHT LONG 16:56
(K. Burrell) Prestige Music/BMI

℗ - Prestige Records 1973

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA



Prestige

Kenny Burrell, Donald Byrd
Mal Waldron, Hank Mobley

ALL DAY LONG & ALL NIGHT LONG

PRST-24025

PROMOTIONAL COPY

SIDE 2

NOT FOR SALE

1. BOO-LU 6:37
(H. Mobley) Prestige Music/BMI

2. FLICKERS 6:00
(M. Waldron) Prestige Music/BMI

3. LI'L HANKIE 8:12
(H. Mobley) Prestige Music/BMI

℗ - Prestige Records 1973

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA


Olive Records
"LIFETIMES"
KEVIN CLEMENCE
Side One
Stereo
OR-1051
33 1/3 RPM
1. My Friend
2. Time
3. Closer To You
4. Nothing Wrong
5. Ocean Sunrise
All songs © ℗ 1985 Kevin Clemence
Olive Homestead Music

Olive Records

"LIFETIMES"

KEVIN CLEMENCE

Side Two
Stereo

OR-1051
33 1/3 RPM

1. Canada
2. Wandering
3. Because Of You
4. You Are Here
5. Lifetimes

All songs © ℗ 1985 Kevin Clemence
Olive Homestead Music


MCA RECORDS
45 r.p.m.
12 MCA 370
℗ 1978
MCA Records Inc.
1
STEREO
(12 MCA.370A)
1
MY FAVORITE FANTASY
(Van McCoy)
From the Album "My Favorite Fantasy"
Warner Bros. Mus. Ltd.
VAN McCOY
Arranged and Conducted by Van McCoy
Produced by Van McCoy and
Charles Kipps for
McCoy-Kipps
Productions
EMI RECORDS LTD · ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED · UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED · MADE IN GT BRITAIN


MCA RECORDS
45 r.p.m.
12 MCA 370
℗ 1978
MCA Records Inc.
2
STEREO
(12 MCA.370B)
2
YOU'RE SO RIGHT FOR ME
(Van McCoy)
From the Album "My Favorite Fantasy"
Warner Bros. Mus. Ltd.
VAN McCOY
Arranged and Conducted by Van McCoy
Produced by Van McCoy and
Charles Kipps for
McCoy-Kipps
Productions
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RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

The Golden State Jazz Band
"Alive and at Bay"

Side A

33⅓ RPM
SOS 1006

1. **Sugarfoot Strut** (Pierce, H. Myers and Schwab) 4:34
2. **Stardust** (Hoagy Carmichael) 5:29
3. **Once In A While** (William H. Butler) 4:48
4. **You're Driving Me Crazy** (Walter Donaldson) 4:37

Total 19:28

℗ Copyright Stomp Off Records 1981



RECORDS

549 FAIRVIEW TERRACE, YORK, PA. 17403

The Golden State Jazz Band
"Alive and at Bay"

Side B

33⅓ RPM
SOS 1006

1. **How Long, How Long Blues** (LeRoy Carr) 5:45
2. **Give Me Your Telephone Number** (J.C. Higginbotham) (verse Ev Farey) 5:23
3. **You Don't Love Me** (Louis Cottrell) 6:13
4. **Get Out of Here** (Kid Ory & Bud Scott) 4:20

Total 21:41

℗ Copyright Stomp Off Records 1981



548 FAIRVIEW AVE. ROCK TOWN, PA. 19403

WALDO'S RAGTIME ORCHESTRA
SMILES AND CHUCKLES

SIDE A

S.O.S. 1007

1.	KNOCK OUT DROPS —A Trombone Jag	2:44
2.	THE WATERMELON TRUST —A Slow Drag	3:32
3.	THAT TEASIN' RAG	2:41
4.	ELI GREEN'S CAKEWALK (Solo)	2:16
5.	THAT MYSTERIOUS RAG	2:20
6.	ALEXANDER'S RAGIME BAND	1:48
7.	THE BURNING OF ROME —Descriptive March and Two Step	3:46
		Total 19:07

Sonic Arts Corp.
San Francisco, CA USA
Pressings made in West Germany



RECORDS

54 FAIRVIEW TERRACE YORK PA 17403

WALDO'S RAGTIME ORCHESTRA

SMILES AND CHUCKLES

SIDE B

S.O.S. 1007

1.	SMILES AND CHUCKLES	2:23
2.	LITTLE JACK'S RAG (Solo)	3:17
3.	SALLY TROMBONE	3:17
4.	YANKEE BIRD MARCH	2:35
5.	ALKALI IKE — A North Dakota Misunderstanding (Perfect)	2:55
6.	DILL PICKLES RAG	2:04
7.	STOP IT — Fox Trot	2:08
		Total 18:39

Sonic Arts Corp.
San Francisco, CA USA
Pressings made in West Germany

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RECORD ©TM

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laboratory series

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SAN FRANCISCO SWING EXPRESS

SIDE A — SQ QUAD — **LS-29**

LADY BE GOOD (George & Ira Gershwin)	3:32
DON'T BE THAT WAY (Goodman/Sampson)	5:44
SEVEN COME ELEVEN (Goodman/Henderson/Christian)	3:41
BIRTH OF A BAND (Quincy Jones)	3:56

All songs ASCAP except
BIRTH OF A BAND (BMI)

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SAN FRANCISCO SWING EXPRESS

SIDE B SQ QUAD **LS-29**

AVALON (Rose/Jolson)	3:56
TUXEDO JUNCTION (Dash/Feyne/Hawkins/Johnson)	3:44
HONEYSUCKLE ROSE (Thomas Waller)	4:26
AIRMAIL SPECIAL (Goodman/Mundy/Christian)	3:25

All songs ASCAP

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SIDE ONE

"MEMORIES OF OLD VIENNA" — EIN SCHRAMMEL KONZERT

Im Kahlenberg Dorfel, *Phillip Fahrbach*	3:24
Der Kupferschmidt, *C. Perter*	1:55
Zwei Herzen in Drei-Viertel Tackt, *Robert Stolz*	2:07
Grossmutterchen, *Gustav Langer*	4:21
Wien Bleibt Wien, *Johann Schrammel*	2:39
Heute Abend, Komm Ich Zu Dir, *Franz Lehar*	2:17

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SIDE TWO — "MEMORIES OF OLD VIENNA" — EIN SCHRAMMEL KONZERT

Pikanterien, *Franz Lehar*	3:50
Erzherzog Albrecht, *Karl Komzak*	2:34
Wien, Stadt Meiner Traume, *Rudolf Sieczynski*	3:02
Standchen, *Heykins*	2:20
Das Furstenkind, *Franz Lehar*	3:30
Hab 'Ein Blaues Himmelbett, *Franz Lehar*	2:57

Arrangements de Gar Music ASCAP

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Accordia

RECORDS

ACCORDION CONCERT

SIDE I
33-1/3 RPM

ALP-102

JOHN MOLINARI
"ACCORDION VIRTUOSO"

1. RUMANIAN RHAPSODY. . .Enesco, arr. Molinari 5:11
2. HUNGARIAN FANTASY. . .Liszt, arr. Molinari 4:00
3. DANCE OF THE HOURS. . .Ponchielli, arr. Molinari 3:07
4. RHAPSODIE #2 in C MINOR. . .Frosini 3:23
5. BACCHANALE. . .Saint-Saens, arr. Molinari 3:21

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Reg. U.S. Pat. Off.
Made in USA

Accordia

RECORDS

ACCORDION CONCERT

SIDE II
33-1/3 RPM



ALP-102

JOHN MOLINARI
"ACCORDION VIRTUOSO"

1. GYPSY AIRS (Ziguenerweisen). . .
DeSarasate arr Molinari 3:58
2. FINLANDIA. . .Sibelous, arr Molinari 5:20
3. POET & PEASANT OVERTURE. . .
VonSuppe, arr Molinari 5:25
4. SEMIRAMIDE. . .Rossini, arr Molinari 3:12

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NUMBER
23

SIDE 1

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA
Conducted by George Cleve
Claude Frank, Piano
Mozart: Concerto for Piano and
Orchestra in d minor, K. 466
1. Allegro 14:12

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NUMBER
23

SIDE 2

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA
Conducted by George Cleve
Claude Frank, Piano
Mozart: Concerto for Piano and
Orchestra in d minor, K. 466
1. Romance 9:53
2. Rondo: Allegro assai 7:30

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Bob Porter Evangelistic Association, Inc.



"A NEW LIFE IN CHRIST"

KIP-Slp-1171

SIDE ONE

"THE TESTIMONY OF BOB PORTER"

"He Touched Me"—Gaither
Sang by Mrs. Bob Porter

Introductory Comments by
Rev. Sam Edwards, Jr.

VOL. I

P.O. Box 6325 Alexandria, Va. 22306

Bob Porter Evangelistic Association, Inc.

A KING'S INN PRODUCTION

"A NEW LIFE IN CHRIST"

KIP-Slp-1171

SIDE TWO

"THE TESTIMONY OF BOB PORTER"

"He Touched Me"—Gaither
Sang by Mrs. Bob Porter

Introductory Comments by
Rev. Sam Edwards, Jr.

VOL. I

P.O. Box 6325 Alexandria, Va. 22306

CAPRICORN RECORDS®

SEA LEVEL

SIDE I
STEREO

CPD-1-0314
(CPD-1-0314-AS)

SNEAKERS (Fifty-Four)

(J. Nalls)

Published by Under the Cover Music Co./
No Exit Music Co., Inc. - BMI

Produced by Stewart Levine for Outside Production, Inc.

Time: 6:40 DISCO VERSION

℗ 1979 CAPRICORN RECORDS, INC.

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CAPRICORN RECORDS®

SEA LEVEL

SIDE II
STEREO

CPD 1-0314
(CPD 1-0314-BS)

LIVING IN A DREAM

(R. Bramlett, D. Causey, A. Pearson)
Published by Stoned Individual Music Co./
Sweet Glory Music Co., Inc. - BMI
Produced by Stewart Levine for Outside Productions, Inc.
Time: 4:32
℗ 1979 CAPRICORN RECORDS, INC.

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the Rapture

SIDE ONE

©David Wilkerson Publications
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The Rapture

SIDE TWO

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Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Series T-137
33 RPM

Immortality
PART 1
T-137-A

AND JESUS SAID

BY

ERNEST HOLMES

Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Series T-137
33 RPM



Immortality
PART 2
T-137-B

AND JESUS SAID

BY

ERNEST HOLMES

Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Series T-140
33 RPM

Immortality
PART 1
T-140-A

WISDOM OF SOLOMON

BY

ERNEST HOLMES

Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Series T-140
33 RPM

Immortality
PART 2
T-140-B

WISDOM OF SOLOMON

BY

ERNEST HOLMES

By Arrangement With
Damil Productions

1. THEME FROM SUPERMAN — 4:19
(John Williams)
2. PANIC ON PLANET 'K' — 3:42
(Wilford Holcombe)

SUPERMAN ™
And Other
Disco Hits

The Doctor
EXX Band

SPC 3668-A



SIDE 1

STEREO

℗ 1979,
Damil Productions

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

3. THEME FROM 2001 — 4:51
(Richard Strauss)
4. MOUNTAIN FUNK — 4:18
(B. George/D. Hunt)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

By Arrangement With
Damil Productions

1. THEME FROM STAR WARS — 3:59
(John Williams)
2. LOIS GETS ON DOWN — 4:26
(B. George/D. Hunt)

SUPERMAN ™
And Other
Disco Hits

The Doctor
EXX Band

SPC 3668-B



SIDE 2

STEREO

℗ 1979,
Damil Productions

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

3. THEME FROM CLOSE ENCOUNTERS — 4:19
(John Williams)
4. METROPOLITAN HEAT — 5:28
(B. George)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.


MANUFACTURED BY RCA VICTOR, CUSTOM RECORD DIVISION FOR ZONDERVAN'S
ZONDERVAN VICTORY RECORDING
Sons of Thunder
ZLP-754
Non-
Breakable
Side 1
W4RM-
5596
1. I DON'T KNOW WHY - Hettenhouser SESAC 1:36
2. I WANT TO BE - Hettenhouser SESAC 3:31
3. HE AROSE - Gadling SESAC 3:11
4. PEOPLE GET READY - Mayfield BMI 2:33
5. I AM PERSUADED
Hettenhouser SESAC 3:46
LONG · · 33⅓ · · PLAY
RECORDING DIVISION, ZONDERVAN PUBLISHERS, GRAND RAPIDS, MICHIGAN. MADE IN U.S.A.


MANUFACTURED BY RCA VICTOR, CUSTOM RECORD DIVISION FOR ZONDERVAN'S
ZONDERVAN VICTORY RECORDING
Sons of Thunder
ZLP-754
Non-Breakable
Side 2
W4RM-5597
1. HE'S WALKING WITH ME-Woodhams SESAC 2:47
2. LIKE THE WIND - Gadling SESAC 1:50
3. NEW WINE - Kriz SESAC 1:50
4. NEW LIFE NOW TO LIVE
Woodhams SESAC 3:27
5. THOSE WHO WAIT ON THE LORD
Sullivan SESAC 2:51
LONG · · 33⅓ · · PLAY
RECORDING DIVISION, ZONDERVAN PUBLISHERS, GRAND RAPIDS, MICHIGAN. MADE IN U.S.A.

How to Receive The Gift of The Holy Spirit

Side 1

From sound track of live teaching session.

by George Otis

BIBLE VOICE
P.O. Box 3521
Van Nuys, Calif. 91407

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How to Receive The Gift of The Holy Spirit

Side 2

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by George Otis

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Van Nuys, Calif. 91407

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YOUNG AND FREE

"This One's For You, Jesus"

FOURMOST

SIDE 1

1. I BELIEVE IN MUSIC
2. JESUS IS BEAUTIFUL
3. SITTING AT THE FEET OF JESUS
4. LORD, THANK YOU
5. IT'S A NEW WORLD

A4RS-3864

COMPATIBLE
STEREO
FM7116CS
33 1/3 RPM

YOUNG AND FREE

"This One's For You, Jesus"

FOURMOST

SIDE 2

COMPATIBLE
STEREO

FM7116CS

33 1/3 RPM

1. SOMETHING TO BELIEVE IN
2. LOOK TO YOUR SOUL
3. LISTEN
4. TRUST ME
5. THEY'LL KNOW WE ARE CHRISTIANS BY OUR LOVE

A4RS-3865

side one

THE NEW LIFE

GERALD LEWIS RECORDING
Box 3671 / Arlington, Va. 22203

MC 1744 stereophonic

1. TWO HANDS - T. Coomes, C. Butler (3:07)
2. SAVE THE SADNESS - Lovesong (5:16)
3. MY SAVIOUR - Flanders (2:57)
4. IT'S YOUR DAY - Shorb (2:01)
5. LONG, LONG AGO - J. Tinsley (3:52)

33 1/3 rpm

Mark
CUSTOM RECORDING DIVISION

side two

THE NEW LIFE

GERALD LEWIS RECORDING
Box 3671 / Arlington, Va. 22203

MC 1744 stereophonic

1. A DAY LIKE TODAY - D. Drobish (3:18)
2. GET TOGETHER - B. Dylan (4:51)
3. NEW LIFE - P. Jacobs (3:25)
4. QUIET PLACE - R. Carmichael (2:48)
5. SHEPHERD OF LOVE - J. Peterson (2:57)
6. THE NEW 23rd - R. Carmichael (2:07)

33 1/3 rpm

Mark
CUSTOM RECORDING DIVISION


DEL-RAY RECORDS
TWO SIDES OF JON & JODI
Side One
RI3180A
Produced by:
Jim Stayton
33 1/3 RPM
Stereophonic
Forlorn Music
(BMI)
DR1001A
1. Lady Bug (2:20)
2. You're Not Leaving Me (1:58)
3. Come Down My Child (3:05)
4. I'll Still Love You (2:23)
5. All My Life I'll Live For You (2:42)
6. When You Are Gone (2:11)
(Stayton-Garthwaite-Pippin)
DEL-RAY RECORDS — DOVER, DELAWARE 19901

DEL-RAY RECORDS

TWO SIDES OF JON & JODI

Side Two
RI3180B
Produced by:
Jim Stayton

33 1/3 RPM
Stereophonic
Forlorn Music
(BMI)
DR1001B

1. Time Wins (2:45)
2. Ramblin Soul (2:03)
3. Just Let Me Be (2:11)
4. Love With Feeling (3:02)
5. Pitiful World (2:27)
6. You Are Mine (2:09)

(Stayton-Garthwaite-Pippin)

DEL-RAY RECORDS — DOVER, DELAWARE 19901


ODE 70
Writer: CAROLE KING
1. Spaceship Races
2. No Easy Way Down
3. Child Of Mine
4. Goin' Back
5. To Love
6. What Have You Got To Lose
STEREO
SIDE 1
SP-77006
(77011)
All selections published by
Screen Gems-Columbia
Music, Inc. (BMI)
All songs written by
Carole King and Gerry Goffin
Produced by
John Fischbach
DISTRIBUTED BY A & M RECORDS • 1416 N. LA BREA, HOLLYWOOD, CALIFORNIA 90028


ODE 70
Writer: CAROLE KING
1. Eventually
2. Raspberry Jam
3. Can't You Be Real
4. I Can't Hear You No More
5. Sweet Sweetheart
6. Up On The Roof
STEREO
SIDE 2
SP-77006
(77012)
All selections published by
Screen Gems-Columbia
Music, Inc. (BMI)
All songs written by
Carole King and Gerry Goffin
Produced by
John Fischbach
DISTRIBUTED BY A & M RECORDS • 1416 N. LA BREA, HOLLYWOOD, CALIFORNIA 90028

AWAKENINGS

MARGERY TEDE AND FRIENDS

Ron McFarland: from THE SONG OF PEGASUS
(Adapted from the poem of Rumer Godden)

Arias and Duets: Little Drops of Water,
I Can Remember the World, Noah's Soliloquy,
What Is All This Nonsense, How Long, Oh Lord,
Oh Lord, Make Me Worthy, My Wife and I

(©1984 by Ron McFarland, de Gar Music, ASCAP)

SIDE ONE

Stereo ACA 11-19862

Jon Sutton: A CHILD'S GARDEN OF SONGS
Robert Louis Stevenson

My Ship and I, Where Go the Boats,
Farewell to the Farm, The Swing, The Lamplighter,
Armies in the Fire, Escape at Bedtime

Performed by the KRONOS QUARTET

℗ 1986 Sonic Arts Corporation

AWAKENINGS

MARGERY TEDE AND FRIENDS

Kirke Mechem: from the work
GOODBYE, FAREWELL and ADIEU
"Three Songs of Parting" (©1969 by Kirke Mechem)

Since There's No Help *(Michael Drayton, 1563-1631)*
Parting, Without Sequel *(John Crowe Ransom, 1888-)*
Let It Be Forgotten *(Sara Teasdale, 1844-1933)*

Performed by Margery Tede

SIDE TWO



Stereo ACA 11-19862

Kirke Mechem: SONATA FOR PIANO, OPUS 26
Dedicated to William Corbett-Jones
(©1969 by Kirke Mechem)

Allegro con brio
Lento
Allegro con brio

Performed by William Corbett-Jones, piano

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-1
Side 1

1. Casablance #1
2. Bobby Thompson
3. Fred Allen
4. FDR Inaugral
5. Mutiny On The Bounty

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-1
Side 2

1. Rebel Without A Cause
2. Chubby Checker
3. 1929 Rose Bowl
4. La Guardia
5. Yankee Doodle

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-2
Side 1

1. King King
2. King Edward VIII
3. The Platters
4. Lone Ranger
5. Kookie Burns

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

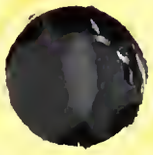
TS-2
Side 2

1. Little Caesar
2. Lou Gehrig
3. Amos and Andy
4. My Way
5. Dead End

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SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-3
Side 1

1. Angels With Dirty Faces
2. Moon Shot
3. Tom and Jerry
4. Little Orphan Annie
5. Casablanca II

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-3
Side 2

1. Easy Rider
2. Knute Rockne
3. Harry Truman
4. Cover Records
5. Moby Dick

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-4
Side 1

1. Preakness
2. Sea Wolf
3. Mark Twain
4. Flash Gordon
5. Public Enemy

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SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-4
Side 2

1. Mr. District Attorney
2. Jazz Singer
3. Cotton Bowl
4. Elvis Presley
5. Gone With The Wind

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SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-5
Side 1

1. Bob Dylan
2. Louis-Schmelling
3. Gold Diggers
4. Superman
5. Shirley Temple

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-5
Side 2

1. Jack Benny
2. Judy Garland
3. Sid Caesar
4. Arsenic And Old Lace
5. Fanny Brice

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo



TS-6
Side 1

1. Kings Row
2. Wrong Way Corrigan
3. Ben Hur
4. 1916 Football
5. Abbott and Costello

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San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-6
Side 2

1. They Drive By Night
2. Babe Ruth
3. My Fair Lady
4. The Monkey Trial
5. Maltese Falcon

665 Harrison St.
San Francisco, Ca. 94107

SAN FRANCISCO TRIVIA SOCIETY

33 1/3 RPM
Stereo

TS-7
Side 1

1. Shirley Temple # 2
2. Oklahoma
3. Command Performance
4. Dufo
5. Senate Committee

665 Harrison St.
San Francisco, Ca. 94107



College for Recording Arts

665 Harrison, San Francisco, CA 94107

Fall Album '84

Side One

1. Flute Quartet in D Major K 285. By Wolfgang Mozart 2:04
2. Mi Burrito 3:53
3. Alegrias 5:41
4. World Hunger Commercial ..... :59
5. That's Life 3:29
6. Marriage of the Hen & Cuckoo 3:24

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Fall Album '84

Side Two

1. Love on Her Mind 4:56
2. Earthquake Nightmare 8:37
3. Is Anything Still There 5:09

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FALL CLASS OF 1982

SIDE A

1. "AUTUMN POEM" 5:05
Prod. by Raymond Chu; Co-prod. by David Wang & Alvin Leong
Engineered by David Wang & Alvin Leong

2. "SHALL I SING FOR YOU A SONG" 3:52
Produced by Raymond Chu; Co-produced by Daniel Keil
Engineered by David Pinon

3. "WEST END BLUES" 2:50
Produced by Michael Keating;
Engineered by Jonathan January

4. "ALL THE THINGS YOU ARE" 3:38
Produced by Alvin Leong;
Co-produced by Raymond Chu
Engineered by David Wang

5. "CRIED MY LAST TEAR" 4:18
Produced by Seth Lear;
Engrd. by Francisco Garcia

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FALL CLASS OF 1982

SIDE B

1. "PTERADACTYL" 3:46
Produced by Rafael Sosa;
Engineered by Dennis Garcia

2. "PUNK" 2:33
Produced by Franz Rausch;
Engineered by Daniel Keil

3. "NOBODY" 4:00
Produced by Keizo Kabata;
Engineered by Noboro Yamamoto

4. "SEA JOURNEY" 6:15
Produced by Alvin Leong;
Co-produced by Raymond Chu
Engineered by David Wang



PEACE

RECORDINGS

SIDE ONE
33⅓ RPM STEREO
SAC 292 A

Muriel Sings Praises

The Blood Will Never Lose Its Power *(Crouch)*
MANNA MUSIC, INC. (ASCAP)

Jesus Is Lord *(Wheaton)*

Sweet, Sweet Spirit (Akers)
MANNA MUSIC, INC. (ASCAP)

It is No Secret *(Hamblin)*
HARRY FOX AGENCY

Get All Excited *(William J. Gaither)*
GAITHER MUSIC CO. (ASCAP)

P.O. BOX 3276 — EUREKA, CA



PEACE

RECORDINGS

SIDE TWO
33⅓ RPM STEREO
SAC 292 B

Muriel Sings Praises

Victory In Jesus *(Bartlett)*
A.E. BRUMLEY & SONS — SESAC

Take The First Step *(Haire)*
HAPPY HAVEN PUBLISHING — BMI

Follow Me *(Stanphill)*
SINGSPIRATION — SESAC

Forever Is A Long, Long Time *(Wheaton)*

What A Day That Will Be *(Hill)*
SPEER — SESAC

P.O. BOX 3276 — EUREKA, CA

GOLDEN GATE
ENTERPRISES

PRESENTS

TOM & LEE

1. LOVE ME MORE
2. STILLNESS OF THE NIGHT
3. THERE'S A CHANGE GONNA COME
4. CAROLEE
5. THE WATER IS WIDE

GSR-10747





College for Recording Arts

665 Harrison Str., San Francisco, Calif. 94107

STEREO

SIDE A

SUMMER WORKSHOP 1980

The record contains shortened selections from Recording Projects conducted by the students graduating Sept. 1980. and mastered by the students of the Disc Mastering Courses Sept.-Dec. '80.

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STEREO SIDE B

SUMMER WORKSHOP 1980

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FROM STUDIO B

STARRING

ALAN BARZMAN & PAT McCORMICK

27. "MOST SOLICITOUS" (1:30)
28. "WORLD'S SHYEST" (1:30)
29. "ODDS-MAKER" (1:28)
30. "LINGUIST" (1:29)
31. "OFF-BEAT HISTORIAN" (1:22)
32. "JOB APPLICANT" (1:27)

33 1/3 RPM

Record 2, Side A

33. "MOST CONCEITED" (1:20)
34. "HOBBY SHOP OWNER" (1:30)
35. "MOST DIVORCED" (1:28)
36. "OLDEST PAPERBOY" (1:18)
37. "SPORTS EQUIPMENT INVENTOR" (1:29)
38. "UNKNOWN OLYMPIC EVENTS" (1:24)
39. "BEHAVIORIST" (1:23)

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FROM STUDIO B

STARRING

ALAN BARZMAN & PAT McCORMICK

40. "MAITRE 'D" (1:30)
41. "GOSSIP COLUMNIST" (1:27)
42. "EXOTIC PET SHOP OWNER" (1:27)
43. "PIZZA MAKER" (1:23)
44. "MAN WHO KNOWS EVERYTHING" (1:05)
45. "PERSONAL BUSINESS MANAGER" (1:29)

33 1/3 RPM

Record 2, Side B

46. "WORLD'S DULLEST" (1:30)
47. "STRANDED ON ISLAND" (1:28)
48. "TATTOO ARTIST" (1:12)
49. "GREETING CARD WRITER" (1:29)
50. "PROCRASTINATOR" (1:28)
51. "AUCTIONEER" (1:20)

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665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

laboratory series

NUMBER 11

Side A

SONIC ARTS SYMPHONIC PERCUSSION CONSORTIUM

Japanese Impressions 5:35
COMP A.J. CIRONE: CIRONE PUB.

Log Cabin Blues 2:09
COMP. GEO. HAMILTON GREEN; GUARD BMI

4/4 For Four 5:28
COMP. A.J. CIRONE; CIRONE PUB.

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laboratory series

NUMBER 11

Side B

SONIC ARTS SYMPHONIC PERCUSSION CONSORTIUM

Overture in Percussion
COMP. A.J. CIRONE: CIRONE PUB. 4:40

Stop Time Rag
COMP. JOPLIN; GUARD BMI 2:23

Triptych - 3rd Movement
COMP. A.J. CIRONE: CIRONE PUB. 5:35

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WHEELS & PIPES

Side One — SQ QUAD — LS-28Q

1. **ZACATECAS** (Codina) 5:02
2. Medley: **BLACK AND BLUE** (Waller/Brooks)
   SUGAR BLUES (Williams) 4:53
3. Medley: **KAMEHAMEHA WALTZ** (King)
   BLUE SKIRT WALTZ (Blaha) 4:45

Pressed in West Germany

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WHEELS & PIPES

Side Two SQ QUAD LS-28Q

1. Medley: **TULIPS AND HEATHER** (Carson)
   ADIOS MUCHACHOS (Sanders) 4:00
2. **SENTIMENTAL JOURNEY** (Green/Brown/Homer) 3:04
3. Medley: **LICHTENSTEINER POLKA** (Kotscher/Lindt)
   PENNSYLVANIA POLKA (Lee/Manners)
   STRIP POLKA (Mercer) 4:35
4. **OUR DIRECTOR** (Bigelow) 2:44

Pressed in West Germany


Catero™
Records
"Twelve Gates To The City"
DON LEWIS
CAT-001
(CAT-001-A)
℗ 1983 Catero Records Co
Side 1
STEREO
(21:16)
1 - One In A Million — 5:28
(Dees)
2 - Endless Love — 5:29
(Richie)
3 - Battle Hymn Of The Republic — 5:21
(Ward — Arr. D. Lewis) Public Domain
4 - Hill Street Blues — 4:55
(Post)
Pressings made in West Germany
CATERO RECORDS CO., SAN CARLOS, CALIFORNIA


Catero™
Records
"Twelve Gates To The City"
DON LEWIS
CAT-001
(CAT-001-B)
℗ 1983 Catero Records Co
Side 2
STEREO
(22:10)
1 - Twelve Gates To The City — 4:41
(Arr. Don Lewis) Public Domain
2 - You've Got A Friend — 4:09
(King)
3 - Chariots of Fire — 4:21
(Vangelis)
4 - Just The Two Of Us — 3:39
(Withers, Salter, MacDonald)
5 - Birdland — 5:15
(Zawinul)
Pressings made in West Germany
CATERO RECORDS CO., SAN CARLOS, CALIFORNIA

YASOO/ALOHA

SIDE ONE

STEREO

*1. PLEASE, TELL ME HOW/PES MOU KALI MOU TORA POS (Dotis)
*2. NOW THAT TIME HAS PASSED/TORA PU PERASE O KAIROS (Dotis)
3. WHY DO I GET DRUNK/NA GIATI METHAO (Dotis)
4. MAN'S SUFFERING/TA VASANA STON ANTHROPO (Dotis)
5. CHAINLOCK ON MY LOVE/ME SIDERENIA CLIDARIA (Dotis/Tsiliverdis)
6. THE MERMAID/GORGONA (Loizos)
7. MRS. GEORGE/KYRA GYRGENA (Dotis)

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YASOO / ALOHA

SIDE TWO

STEREO

1. DOCTOR ZIVAGO / LARA'S THEME, DR. ZHIVAGO (arr. Issichopoulos)
2. HUNGARIAN DANCE / HUNGARIAN RAPSODY, DANCE #5 (arr. Issichopoulos)
3. CRITICO SYRTO / CRETAN FOLKDANCE (Dotis)
4. CALIFORNIA DANCE / HASAPOSERVIKO (Dotis)
5. SOLO BOUZOUKEE / FANTASI DOTIS (arr. Dotis)

℗ COPYRIGHT 1977 SAC

SON ISLA

Eva

Side A
33 1/3 RPM

Stereo
KM 3270

1. Hafa Adai Ginen Compadres
2. Nana Jan Tata
3. Ataktak Na Taotao
4. Suettenia Si Juan



Eva

Side B
33 1/3 RPM

Stereo
KM 3270

1. Eva
2. Bonito Paraiso Guija Isla
3. Galaidi
4. Pues Adios

SANJO — MUSIC

Hilda Jonas — Harpsichord

LISTEN REBECCA, THE HARPSICHORD SOUNDS....

SIDE 1
33⅓ RPM

STEREO
HJ 1001

1. Le Rappel Des Oiseaux — The Bird's Call
   Jean-Philippe Rameau
2. Sonata, A Major — The Bells
   Domenico Scarlatti
3. Pastorale
   Paul Ben-Haim
4. Le Coucou — The Cuckoo
   Louis-Claude Daquin
5. Sonata, E Major — Cortège — Festive Parade
   Domenico Scarlatti

SANJO — MUSIC

Hilda Jonas — Harpsichord

LISTEN REBECCA, THE HARPSICHORD SOUNDS....

SIDE 2
33⅓ RPM

STEREO
HJ 1001

6. Air With Variations, E Major
The Harmonious Blacksmith
George Frideric Handel
7. Sonata, G Minor
Antonio Gaetano Pampani
8. Le Tambourin
9. Les Sauvages — The Wild Dancers
Jean-Philippe Rameau
10. Les Ombres Errantes — Lost Shadows
Francois Couperin
11. Rainy Day (from Enfantines)
Ernest Bloch
12. Dream (from Enfantines)
Ernest Bloch


INSPIRATION RECORDS
"HE TOUCHED ME"
The TASMAN MUSICAL TEAM
(LO.369A)
1
TMT.101
1. IF JESUS SAID IT.
2. LOCKSMITH
3. ONWARD CHRISTIAN SOLDIERS
4. GIVE IT TO THE LORD
5. RICH MAN
6. IT'S YOUR LIFE
7. HE TOUCHED ME
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INSPIRATION RECORDS
"HE TOUCHED ME"
The TASMAN MUSICAL TEAM
(LO.369B)
2
TMT.101
1. THERE'S A LIGHT GUIDING ME
2. IF TO GAIN THE WORLD
3. IF THE LORD WASN'T WALKING BY MY SIDE
4. WHAT ARE YOU SEEKING
5. WHO AM I
6. PITY THE MAN
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GOLDEN SOUL

RECORDS

A Division of Golden State Recorders,
665 Harrison, San Francisco, Calif. 94107

EPHESIAN INSPIRATIONAL CHOIR

"SWEET JESUS"

STEREO
GSR-S-3621
Side 1

all songs
Guard Music
BMI

SWEET JESUS 2:00
GOD LEADS ME 2:32
WHEN JESUS DIED 1:45
ALL OF MY LIFE 4:40
HE ABIDES 2:44
THANK YOU LORD, FOR YOUR MERCY 3:00
LORD, WE TRY 2:27

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GOLDEN SOUL

RECORDS

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665 Harrison, San Francisco, Calif. 94107

EPHESIAN INSPIRATIONAL CHOIR

"SWEET JESUS"

STEREO
GSR-S-3621
Side 2

all songs
Guard Music
BMI

BRIGHT SIDE 4:55
A PRAYER AWAY 3:47
I SAW THE CROSS 4:04
STRETCH OUT! 7:10

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College for Recording Arts

665 Harrison St., San Francisco, CA 94107
(415) 781-3606

Fall Class of 1987

Side One



Can't Find My Way Come	2:28
Don't Think Twice, It's Alright	3:22
Feel So Blue	2:38
City Serenade	4:01
Calliope Waltz	2:27
Road to Peace	4:17

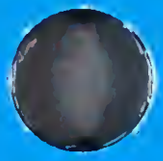
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College for Recording Arts

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(415) 781-3606

Fall Class of 1987

Side Two



She's a Revolution	3:19
Coup D'Etat	2:33
Acoustic Fingers	3:02
Medicine Jar	4:53
Ain't No Funnies In The New York Times	4:11
Love On The Run	3:25

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GSR-C-

594

6-8-79










1
WARD
RECORD MFG., INC.
11016 S. La Cienga Blvd. / Inglewood, California 90304
(213) 645-2281


TEST
PRESSING
2
Please handle with care
#
Date


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Date _____



UNGEPRÜFTES MUSTER

1. Katalog-Nr: 76.268 61

2. Künstler:

3. Titel:

4. Matrizen-Nr: LS' - 23 - 17

5. Label:

6. Liste:

7. Lieferbar ab:

UNVERKÄUFLICH





TEST PRESSING

DATE:

MATRIX NUMBER: SAC · LS · 23



SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107; (415) 781-6306

MOZART:CON. PIANO/ORCH. C.FRANK
MIDSUMMER MOZART ORCHESTRA
MAESTRO GEORGE CLEVE CONDUCTS.
SONIC ARTS CORP.LS-23LK DIGIT

UNGEPRÜFTES MUSTER

LS - 47 - B -Re 2

76.41 065

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1
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1

ALP-102B Rev-1

TEST
PRESSING

2


KM RECORDS INC.
TEST PRESSING



SONIC ARTS CORP. MASTERING ROOM
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RR HUKILAU

SIDE A



SONIC ARTS CORP. MASTERING ROOM

665 Harrison St.; San Francisco, California 94107; (415) 781-6306

RR HUKILAU

SIDB B

11/17/78



SONIC ARTS CORP. MASTERING ROOM
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DTD LS #1

SIDE III

RUSSELL STEPAN

CHOPIN POLANAISE


SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107; (415) 781-6306
DTD LS #1
SIDE IV
RUSSELL STEPAN
CHOPIN POLANAISE

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: ____ SONIC ARTS RECDS _____

5. Label: _____ LS-28 QUAD _____

6. Liste: _____ TEST PRESSING _____

7. Lieferbar ab 11/2/1981 _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

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3. Titel: _____

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4. Matrizen-Nr: _____

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH



SCRIBE # LS-10

PRESS # _____ DATE 03-13-78

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(213) 645-2281

1

B-2

TEST
PRESSING



2

A-5


1
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RECORD MFG., INC.
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2
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Date



SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107

(415) 781-6307

TEST PRESSING

ARTIST:_____ **CLIENT:**_____

OK____ **NG**____ **by**_____

date_____

NO. 259 A5



SONIC ARTS CORP. MASTERING ROOM

665 Harrison St.; San Francisco, California 94107

(415) 781-6307

TEST PRESSING

ARTIST:_____ CLIENT:_____

OK____ NG____ by_____

date_____

NO. 289 B5

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: LS 28 A

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

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3. Titel: _____

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4. Matrizen-Nr: ____ *SONIC ARTS RECDS* _____

5. Label: _____ *LS-28 STEREO* _____

6. Liste: _____ *TEST PRESSING* _____

7. Lieferbar ab: _____ *11/2/1981* _____

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1

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2



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4.29.79 Award Rec'd.

TURK MURPHY
A
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TURK MURPHY
Side "B"
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UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

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_____

4. Matrizen-Nr: _____

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: _____

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

TO HIM
BE GLORY

GEM7440
(KM3972A)

Side 1
℗1979

GRANT METCALF

1. **Peace On Earth 3:20**
2. **The Blood Of The Lamb 3:20**
3. **My Empty Cup 3:05**
4. **By Faith 2:45**
5. **Complete In Him 3:25**

All songs were written by Grant Metcalf
This album manufactured through
Gospel Media, 1137 Grandview
South San Francisco, CA 94080

TO HIM BE GLORY

GEM7440
(KM3972B)

Side 2
℗1979

GRANT METCALF

1. To Him Be Glory 2:52
2. Today He Lives 2:20
3. The Father, Son And Spirit 2:20
4. God's Righteousness 2:37
5. The Body 2:37
6. The Fellowship 2:45

All songs were written by Grant Metcalf
This album manufactured through
Gospel Media, 1137 Grandview
South San Francisco, CA 94080

Pick Charles

RECORDING SERVICE

729 SEVENTH AVENUE, N.Y.C. JU 2-7920

121467 45rpm

LIGHT OF LOVE

slow version

SCREEN GEMS COLUMBIA

Fidelatone
manufacturing co.

12848 Weber Way
Hawthorne, Calif. 90250

~~678-4346~~

FOR INFO
(213) 425-8139

SIDE F

TEST PRESSING

Label JEFF CAMPBELL

Matrix LIVE ONE ON THE WIRE

Date _____

Speed _____ R.P.M.

ALL SONGS © 1978

104

Fidelatone
manufacturing co.

12848 Weber Way
Hawthorne, Calif. 90250
678-4346

FOR INFO:
(213) 425-8139

SIDE II

TEST PRESSING

Label JEFF CAMPBELL

Matrix LIVE ONE ON THE WIRE

Date _____

Speed _____ R.P.M.

ALL SONGS (P) 1978



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and will not be made without your approval or waiver
of test.

33 1/3 RPM
LONG PLAY



SIDE 1
CO.....

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33 1/3 RPM
LONG PLAY

SIDE 2
CO.....



RECORD TECHNOLOGY INC.

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DATE: AUG 27 1981

MATRIX NUMBER: SOS 1009





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TE[illegible]G

SOS 1043 A

SOS 1043 B



SONIC ARTS CORP. MASTERING ROOM
665 Harrison St.; San Francisco, California 94107

(415) 781-6307

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UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizer _____

5. Label: SOS 1023 - A + B _____

6. Liste: _____

7. Liefe _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: _____

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

RECORD TECHNOLOGY INC.

TEST PRESSING

DATE: OCT 1 1981

MATRIX NUMBER: SOS · 1015



RECORD TECHNOLOGY INC.

TEST PRESSING

DATE: AUG 27 1981

MATRIX NUMBER: SOS-1001



UNGEPRÜFTES MUSTER

SOS 1039 - A

SOS 1039 - B

UNVERKÄUFLICH


UNGEPRÜFTES MUSTER
UNVERKÄUFLICH



SONIC ARTS CORP. MASTERING ROOM

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(415) 781-6307

TEST PRESSING

SOS 1040
10/27/82



SONIC ARTS CORP. MASTERING ROOM

665 Harrison St.; San Francisco, California 94107

(415) 781-6307

TEST PRESSING

SONIC ARTS CORP.
Records Pressed In
West Germany by Teldec.
San Francisco, USA **(415) 781-6307**

RECORD TECHNOLOGY INC.

TEST PRESSING

DATE: [illegible] 15 1981

MATRIX NUMBER: SOS· 1014



UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: SOS / 1028 / A

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH

UNGEPRÜFTES MUSTER

1. Katalog-Nr: _____

2. Künstler: _____

_____

3. Titel: _____

_____

_____

4. Matrizen-Nr: SOS 1028-B

5. Label: _____

6. Liste: _____

7. Lieferbar ab: _____

UNVERKÄUFLICH



THE WOODSTOCK SINGERS

WALKIN' THROUGH THE PARK

STEREO
33⅓ R.P.M.

No. 1352
SIDE 1
ZTSP - 5014

1. SPECKS OF STARLIGHT
(E. Ulrich, S.J. - ASCAP)
2. YESTERDAY
(J. Lennon, P. McCartney - BMI)
3. SUNRISE SUNSET
(J. Bock, S. Harnick - BMI)
4. TURN TURN
(P. Seeger - BMI)
5. THE IMPOSSIBLE DREAM
(M. Leigh, J. Darion - Ascap)
6. VERY LAST DAY
(P. Stookey, P. Yarrow - ASCAP)

Produced by Ramona Crehan. Arr. & Conducted by
Angelo Di Pippo. Released by Aardvark Records
609 Fifth Avenue, New York



THE WOODSTOCK SINGERS

WALKIN' THROUGH THE PARK

STEREO
33⅓ R.P.M.

No. 1352
SIDE 2
ZTSP - 5015

1. WALKIN' THROUGH THE PARK
(R. Fabing, S.J. - ASCAP)
2. THE TIMES THEY ARE A CHANGIN'
(B. Dylan - ASCAP)
3. THE CIRCLE GAME
(J. Mitchell - BMI)
4. LITTLE BIRD
(M. Leigh, J. Darion - ASCAP)
5. TRY TO REMEMBER
(T. Jones, H. Schmidt - ASCAP)
6. MAME
(J. Herman - ASCAP

Produced by Ramona Crehan. Arr. & Conducted by
Angelo Di Pippo. Released by Aardvark Records
609 Fifth Avenue, New York

Amherst

presents

BILL DALTON

SLP-1202-A
Side 1

33⅓ SLP

AT THE CONSOLE

Loew's Ohio Theatre - Columbus

1. BILL
   THE SONG IS ENDED
2. JUNE IS BUSTIN' OUT ALL OVER
   CLIMB EV'RY MOUNTAIN
   OKLAHOMA
3. LOVE IS BLUE
4. IN THE MOOD
5. SCRATCH MY BACH
6. WHEN DAY IS DONE

(SXB-300)

Amherst

presents

BILL DALTON

SLP 1202-B
Side 2

33 1/3 SLP

AT THE CONSOLE

Loew's Ohio Theatre - Columbus

1. 2nd HUNGARIAN RHAPSODY
2. CLAIR De LUNE
3. BATTLE HYMN OF THE REPUBLIC
4. ORPHEUS OVERTURE

(SXB-301)


Rite Records
Bryant Alexander
B. Alexander
8322 So. Rhodes
Chicago, Ill. 60619
312-874-3712
11-19-14A
3:05
All God's Children
Gaithers

Rite Records

Bryant Alexander

B. Alexander
8322 So. Rhodes
Chicago. Ill. 60619
312-874-3712

11-19-748
2:55

When I think of the Cross

Carmichael

DISCOS

OLYMPICO

RECORDS

© 1979

P. O. Box 5322
Inglewood, Ca.
90303



LADO A
OS 166
Pimima
Music, BMI

ESTEREO
Producciones
Olympico
©1979

MI AMOR POR TI

(C. Lara Benavidez)

LOS SAGITARIOS

DISCOS

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QUISIERA SER GOLONDRINA

(C. Lara Benavidez)

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